



# THE INDIAN ANTIQUARY,

A JOURNAL OF ORIENTAL RESEARCH.

VOLUME XXII.—1893.

A PRELIMINARY STUDY OF THE PÔ:U:DAUNG INSCRIPTION  
OF S'INBYUYIN, 1774 A. D.

BY TAW SEIN KO.

The right bank of the Irrawaddy River near Prome is fringed by a range of hills, and Pô:u:daung is the name applied to the topmost of seven hills, forming part of this range. The Pô:u:daung Hill is crowned with a massive rock, called the Hermit's Cap, and shaped like a Buddhist priest's alms-bowl. On this rock a platform of brick is raised, on which stands the Pô:u:daung Pagoda. It is about 30 feet high, and its form and architecture bespeak its being the handiwork of masons from the maritime provinces. Near the pagoda is an image of Buddha<sup>Dura</sup> bears date 1136, Burmese Era, (1774 A.D.). In this image-house Gautama

of these Buddhas is seated in a standing posture with the index-finger of his right hand pointing

Thus, during 20 ~~as~~<sup>in</sup> his beloved disciple, in a praying attitude, begging the sage to of his attaining ~~Buddhaboo~~<sup>as</sup> Suddhâdâra<sup>na</sup> he eastern side of the Hermit's Cap — which is surrounded on every side, except the ~~sd~~ tree<sup>sd</sup> it joins the next hill, by sheer precipices of some thousand feet in depth — are three caves cut into the rock. Over these are images of the two traditional moles, also cut in the rock, representing them in an adoring attitude and asking some boon from Gautama Buddha. One of the caves is devoted to the custody of an inscription engraved on a sandstone slab, about four feet high by three feet wide. The inscription was placed there by S'inbyuyin (1763—1776 A. D.), the second son of Alaungp'aya (Alompra). It bears date 1136, B. E., (1774 A. D.), and contains a record of his progress from Ava to Rangoon, his placing a new *tî* on the Shwê Dagôn Pagoda at Rangoon, and the removal of its old *tî*, which was thrown down by an earthquake in 1769, to be enshrined in the Pô:u:daung Pagoda.

The placing of a new *tî* on the Shwê Dagôn Pagoda by Sinbyuyin was symbolical of the consolidation of the power of the dynasty founded by his father in 1757 A. D., of the replacement of the Talaings by the Burmans in the government of United Burma, and of the national jubilation over the successes which attended Burmese arms in the wars with Manipûr, China, and Siam. The ceremony of placing the *tî* was witnessed by the king in person, in order to convince the Talaings, whose abortive rebellion in Martaban had just been suppressed, that his rule was a personal one, and to impress on them the splendour of his power and the resources at his command. Moreover, to minimize the possibility of all future attempts at rebellion, with

<sup>1</sup> A *tî* (= umbrella) is the umbrelliform ornament which must be placed on the summit of every pagoda.

the last of the Talaing kings as a centre of intrigue and disaffection, and to remove all hopes of the restoration of a Talaing monarchy, he ordered the execution of Byinnyà Dala, the ex-king of Pegu, who had surrendered to Alaungp'ayà.

Lines 1 — 8 of the obverse face of the stone are in Pāli gāthās and the rest are in Burmese verse. The reverse face of the stone is in Burmese prose.

The decipherment of this inscription does not present any palæographical difficulty, but the formation of certain letters shows that Burmese calligraphy was in a transition state a century ago. ဤ is expressed by ၣ as well as ၢ; ၦ by ၣ or ၤ; ၧ by ၣ or ၤ; ၨ by ၣၣ or ၣၣ; ၩၩ by ၣၣၣ or ၣၣၣ. There are four modes of representing း, namely, ၉ ၈ ၇ ၆.

The abrupt tone is indicated by placing either single or double dots below the letter, affected:  $\text{t}\ddot{\text{e}}$  or  $\text{t}\ddot{\text{e}}\ddot{\text{e}}$ .

The long vowel  $\ddot{\text{O}}$  with the heavy tone is expressed by two dots like the *visarga* in Sanskrit:  $\text{U}^{\ddot{\text{O}}} = \text{OO}$ ;  $\text{U}^{\ddot{\text{O}}} = \text{OO}$ . The vowel  $\ddot{\text{A}}$  is expressed by  $\text{A}$ ;  $\text{U}^{\ddot{\text{A}}} = \text{OO}$ . The vowel  $\ddot{\text{E}}$  is symbolically expressed by a curve placed over the letter affected:  $\text{A} = \text{q}$ ; and  $\text{E}^{\ddot{\text{E}}} = \text{q}$ :  $\text{U}^{\ddot{\text{E}}} = \text{q}$ . The symbolic  $\text{O}$  is expressed thus:  $\text{A} = \text{g}^{\circ}$ . The following letters radically differ in form from those now in use:—;  $\text{A} = \text{E}$ ;  $\text{O} = \text{U}$ ;  $\text{AO} = \text{u}$ ;  $\text{O} = \text{E}$ ;  $\text{U} = \text{E}$ ;  $\text{A} = \text{f}$ ;  $\text{O} = \text{U}$ ;  $\text{E} = \text{K}$ ;  $\text{O} = \text{U}$ .

## **TRANSLATION.**

**Obverse Face.**

Reverence to the Blessed One, the Holy One, and the Fully Enlightened One!

With a pure and serene mind, I do respectfully reverence the Conqueror, who is the highest, the noblest, the greatest of the great, and the giver of the bliss of Nirvâna.

The Buddha, who was the highest, the noblest, the protector, and the greatest, stood on the top of the high Pösuðaung rock and pronounced an oracle.

Like the erection of the 84,000 monasteries, pagodas, &c., times (was the building of the pagoda recorded here). On the 1st day of Magha 1136, Sakkaraj, and 2318, Anno Buddhæ, when Asurinda had seized the moon and released her from danger, and when an auspicious victory had thus been accorded to Sôma, the king, who was wise and replete with merit and other good qualities, who was mighty and powerful, and whose fame had spread far and wide, caused the Pûsûdaung boulder, which is one single mass of rock, to be cleared, and repaired an old pagoda, wherein he enshrined the fallen *tî* of the Digumpa Chêti, which he had purposely ordered to be brought away. To ensure the durability of the pagoda for a great length of time, he made a beautiful bejewelled *tî*, (like that) of the pagoda standing on the top of the Himavanta mountain, and planted it on the (Pûsûdaung) pagoda. He then proceeded up-stream, and on the auspicious Saturday, the full moon day of Visâkha 1137, Sakkaraj, and 2319, Anno Buddhæ, he held a great festival and planted the beautiful bejewelled *tî* (on the pagoda) called Nyândò-myinû.

"In virtue of this, my good deed, may I, in the future, become a Buddha, and be able to dispel the ignorance of a great many creatures immersed in ignorance, and may I finally reach the tranquil, transcendent, immutable, blissful, peaceful, and happy city, which is secure from danger of death, re-birth, and old age !

"During the period that intervenes between my present existence and my becoming a Buddha, may all my enemies flee on hearing about my might and power or by seeing my person; and during the same period, may good fortune be my lot, whenever my might and power is heard of or my person seen!

"May the *brahmás*, *dévas*, and men of all the *lókas*, my father, mother, and other relatives share my merit equally with me, and may they rejoice with glad and joyful heart !

"May all creatures practice liberality and exert themselves for the good of the Religion ; and may the people live in happiness, and increase in honour and wealth !"

During 20 *asaṅkhéyyas* and 100,000 *kalpas*, the embryo of Gautama Buddha received an assurance of his attaining Buddhahood from each successive Buddha that appeared.

During the cycle of seven *asaṅkhéyyas*, beginning with the one called *nanda*, 125,000 Buddhas, headed by Brahma-déva, appeared. At the feet of each of these Buddhas, Our Lord, as a Bôdhisattva, buoyed up with joy and hope, prayed to be a Buddha. With faith and zeal, which can never be equalled, he performed works of merit and received from the successive Buddhas of that cycle the assurance of attaining Buddhahood.

During the next cycle of nine *asaṅkhéyyas*, beginning with the one called *sabbabhadra*, 387,000 Buddhas, headed by Pôrâṇasaka, appeared. At the feet of each of them, our Bôdhisattva repeated his prayer of becoming an Omniscient One and the suzerain of the three *lókas*. He performed good deeds and followed the precepts inculcated by them.

During the next cycle of four *asaṅkhéyyas*, beginning with the one called *séla*, 12 Buddhas, headed by Taṇhaikara, appeared. After our Bôdhisattva had received an assurance of attaining omniscience, nine other Buddhas, headed by Dîpankara, appeared. During the dispensation of Dîpankara, our Bôdhisattva was possessed of merit and the qualifications necessary for the attainment of Buddhahood. One day, he made his body serve as a bridge for Dîpankara to step across, and the latter granted him an assurance that he would become a Buddha in the future. This assurance was confirmed by the eight other Buddhas who followed.

During the next 100,000 *kalpas*, 15 Buddhas, headed by Padumuttara, appeared. Each of these Buddhas confirmed the assurance granted to our Bôdhisattva by their predecessors.

Thus, during 20 *asaṅkhéyyas* and 100,000 *kalpas*, our Bôdhisattva received an assurance of his attaining Buddhahood from 512,027 Buddhas. In his last birth, he became the son of Suddhôdana, King of Kapila, by Queen Mâyâ. His birth took place in a delightful grove of *sál* trees, and when he grew up, he was surrounded by comforts and pleasures befitting a prince. Three palaces were built ~~for ever~~, to be occupied according to the three seasons. His wife was Yâsôdhara, and he had a number of concubines. At the age of 29 he renounced the world and became an ascetic. After undergoing penance for six years, he, one night, dreamt five dreams. Next morning, he became a Buddha, and received an offering of rice-milk from Sujâtâ, which he, with relish, ate, while sitting cross-legged on the bank of a river (Nêrañjarâ). On the evening of the same day, the *dévas* directed his steps to the spot where the Bôdhi tree was. This tree had sprouted forth from the earth simultaneously with his birth, and is worthy of veneration by all *dévas* and men. Here, the grass-cutter Sudhiya presented him with eight handfuls of grass, with which he prepared a seat for himself. While remaining under the Bôdhi tree, he was assailed by Mâra and his hosts on every side : on his right and his left, behind him, in front of him, and over him. The contest, however, could not last long. On the evening of the same day, he merged forth victorious from the struggle and became free from every passion and tie. At dawn on the following day, he comprehended the Four Sublime Truths and attained Buddhahood. The news of this victory and of this attainment was received by the inhabitants of the three *lókas* with deafening acclamation.

With a view that future generations might embrace a faith and attain Nirvâna, as if they had prayed at his feet, Gautama Buddha promulgated an excellent religion and defined the period of its continuance.

It was the good fortune of the King of Avâ to flourish during the dispensation of such a saviour as Gautama Buddha.

The ruler of *Āvā* was assisted in his government by wise ministers, and was happy in the possession of trustworthy friends. He was the possessor of military weapons, soldiers, horses, elephants, and fortified towns, and received tribute from sixteen states, such as *Sunāparanta*, *Tampadipa*, and *Kampōja*. His capital, *Ratanapūra*,<sup>2</sup> was the storehouse of all kinds of precious minerals and the repository of all wealth. He was wise, mighty, and powerful, and had reduced to subjection all the other rulers of the world. . . . . He was of opinion that, although he might exert himself in various ways to ensure the continuance of the excellent religion promulgated by the Greatest of Conquerors, . . . . .

#### Reverse Face.

His glorious Majesty King *S'īnbyāyin*, the possessor of the *hān s'īnbyā* and many other white elephants, and of gold, silver, and ruby mines, the suzerain of all the other rulers, and the overlord of the sixteen states, namely,—

*Sunāparanta*, with its districts *Kalē*, *Tēnniyin*, *Yō*, *Tilin*, *Salin*, and *Sagū* ;  
*Sirikhettarama*, with its districts *Udētarit*<sup>3</sup> and *Pāndaung* ;  
*Rāmañña*, with its districts *Kubēn*,<sup>4</sup> *Yaungmyā*,<sup>5</sup> *Muttamā*,<sup>6</sup> and *Pagō* (*Pegu*) ;  
*Ayuttaga*, with its districts *Dvārāvati*,<sup>7</sup> *Yōdayā*,<sup>8</sup> and *Kamānpaik* ;  
*Haripunicha*, with its districts *Zimmē*, *Labōn*,<sup>9</sup> and *Anān*,<sup>10</sup>  
*Lavarattha*,<sup>11</sup> with its districts *Chandapāri*, *Sānpāpāvet*, and *Mainglōn* ;<sup>12</sup>  
*Khēmāvara*, with its districts *Kyaingtōn* and *Kyaingkaung* ;  
*Jōtinagara*, with its districts *Kyaingyōn*<sup>14</sup> and *Maingsè* ;  
*Kampōja*, with its districts *Mōnē*, *Nyaungywā*, *Pibō*, and *Mōmēk* ;  
*Mahisaka*, with its districts *Mōgōk* and *Kyātphyin* ;  
*Sen* (*Chinaraṭṭha*), with its districts *Bamō* (*Bhamo*) and *Kaungsīn* :  
*Ālavi*, with its districts *Mōgaung* and *Mōnyin* ;  
*Manipura*, with its districts *Kabē* and *Mwēyin* ;  
*Jēyavaddhans*, with its districts *Jēyavati* and *Kētumati* ;  
*Tampadipa*, with its districts *Pagān*, *Myinzaing*, *Pinyā*, and *Āvā* ;

resolved to make a resplendent offering to the Pagoda, wherein were enshrined the *pariśhūgas* of three Buddhas, as well as the hairs of Gantama Buddha, given by him on the 49th day of his Buddhahood to the two brothers Taphussa and Bhallika, with a view that these relics should be objects of adoration by all *dēvas* and men. The *pagoda* was endowed with such might and power, that any desire of his would be consummated by the co-operation of Sakra and the *dēvas*. He was desirous of placing a *tā* covered with pure gold on the *Sāndōshin Chēti*,<sup>15</sup> which is 900 *bāndaungs*<sup>16</sup> in perimeter, 225 in diameter, and 183½ in height.<sup>17</sup>

On Sunday, the 8th waxing of the moon of Pyāggū, 1136, Sakkati, the King left *Āvā* with the magnificence of Sakra, leaving the city of Mahisudassana for the purpose of worshipping at the Chūlāmani Chēti. He was escorted by 80 battalions of land and naval forces; by 1,600 elephants, headed by the *hān s'īnbyā*; by 500 ponies from the royal stables, headed by the royal charger, *Nātbayinbyān*, which was four *taungs*, two *maiks*, and four *letbits* high; by

<sup>2</sup> Here is a title for *Ava* or *Āvā*. *Mandal* named *Mandalay*, *Ratanapūra*; see *post*, page 28.—ED.]

<sup>3</sup> Shwēdaung in the Prome district.

<sup>4</sup> Bassein.

<sup>5</sup> Martaban.

<sup>6</sup> Ayudhia.

<sup>7</sup> Annam.

<sup>8</sup> Now called Mainglōngyi.

<sup>9</sup> The Shwē Dagon Pagoda at Rangoon.

<sup>10</sup> Padang in the same district.

<sup>11</sup> Now called Myaungmyā in the Bassein district.

<sup>12</sup> Bangkok.

<sup>13</sup> Labong.

<sup>14</sup> Laos.

<sup>15</sup> Kiang Hung.

<sup>16</sup> A *bāndaung* is equivalent to 19½ inches.

<sup>17</sup> The *British Burma Gazetteer*, II., 634, gives the measurements as 1865 ft. perimeter, and 321 ft. plus 28 ft. for t, total 347 ft. height. This text gives the measurements as 1484 ft. 5½ inch. perimeter : 355 ft. 3½ inch diameter ; 291 ft. 11½ inch height. There is no reconciling possible of these measurements. The base of the pagoda is in fact octagonal and not circular.—ED.

20,000 cavalry men ; by other members of the four-fold army ; by various tributary Sòbwàs and Myòzás ; by ministers and military commanders of different grades, who were distinguished for their birth, character, and talents ; and by the members of the royal family, consisting of sons, brothers, kinsmen, queens, concubines, and attendants (of the King). The King embarked on a beautifully-wrought bejewelled raft, furnished with all regal splendour. Four white umbrellas were planted on the raft, which was surrounded by various kinds of gilt boats and other rafts. During his progress, the King was accompanied by over 200,000 infantry, cavalry, and elephants. At every stage on the journey, high festivals were held. On Monday, the 8th of the waning moon of the same month, Prome (Pyimyò) was reached, and the King took up his temporary residence on the sand-bank at the mouth of the Nawinchaung.

In the 8th year of his Buddhahood, Gautama Buddha, at the solicitation of the merchants of Vāṇijagāma in Sunāparanta, visited the sandal-wood monastery built by them, and left two impressions of his Holy Foot on the banks of the Namantā river, for the adoration of all dévas and men, including the people of the Myàn Country. On his return, he turned round the soles of his feet, and pronounced an oracle on the summit of a hill, which, in after times, was called the Pawāñudaung. The King, observing that the pagoda erected by his ancestors on that hill would not last for ever, resolved to replace it by another, which would last throughout the 5,000 years allotted by Buddha for the continuance of the Religion, and which would be an object of adoration by all men. As he was possessed of such might and power as to cause the consummation of his wishes by the co-operation of the Nàts, who watch over the Religion, and by Sakra and other Nàts, the *tî* of the Digôn Sàndòshin was brought away by Sakra and the Nàts for the purpose of being enshrined together with images, chétis, bone-relics, and hair-relics. In order that the pagoda to be built might last throughout the 5,000 years allotted for the continuance of the Religion, its foundations were laid on a massive rock. Gold, silver, and mōgyò<sup>18</sup> bricks were laid as foundation-stones, and the building of the pagoda, which was 16½ bândaungs<sup>19</sup> in diameter, was begun on Wednesday, the 9th of the waxing moon of Tabòdwè, 1136, Sakkaraj, and 2318, Anno Buddhæ. As when King Siridhammásôka built 84,000 pagodas, &c., there was an eclipse of the moon on the evening of Wednesday, the 1st of the waning moon of Tabòdwè. When the moon had become bright and clear, in the spacious receptacle-chamber were deposited great numbers of gold and silver images and chétis, bone-relics and hair-relics, and many representations of the Buddha at the Mâhabôdhisattatâhâna. The building of the pagoda was finished on the 7th day of the waning moon of Tabòdwè, and it was named the Nyandòmyintû. On its completion, it was worshipped by the King, his queens, sons, daughters, brothers, kinsmen, ministers, and generals.

The King left Prome on the 8th day of the waning moon of Tabòdwè. He placed a golden *tî* on the Digôn Sàndòshin Chêtî, and completely covered it with new gilding Wednesday, the full moon day of Tabaung. From the date of his arrival to the 2nd

\* the waning of the moon of Tagû, 1137, Sakkaraj, he held high festivals in honour of the pagoda and made great offerings. On his return, he reached Prome on the 8th day of the waxing moon of Kasson 1137, Sakkaraj. At an auspicious hour after midnight on Saturday, the full moon day of the same month, the King placed a golden *tî* on the Possudaung Pagoda, and completely covered it with gilding. An offering of food and priestly requisites was made to the Royal Preceptor and a great many other monks, and festivals were held in honour of the occasion.

" For this, my good deed, may I become an Omniscient One, surpassing others in wisdom, and . . . . .

<sup>18</sup> An alloy of gold and copper in proportions of half and half.

## NOTES.

## Obverse Face.

Line 2.—*Pādaggé-sēlē* is a Pāli translation of the Burmese appellation *Pawāstūdaung*, the “foot-print hill,” which is supposed to have subsequently been corrupted into *Pōstūdaung*.

According to a tradition, which is fully recorded in the *Mahāyāzawin*, Gautama Buddha, in the fifth year of his Buddhahood, was presented by the two brothers, Mahāpunna and Chūlapunna, with a sandal-wood monastery situated at *Vānijagāma*, otherwise called Lègaing, in *Sunaparanta*.<sup>20</sup> The sage accepted the gift, and occupied the monastery for seven days. During his temporary residence there, he left two impressions of his left foot: one, on the top of the *Thitsabān* Hill, at the solicitation of the Rishi Sachchhabandha (*Thitsabāndà*), who had been converted to Buddhism, and the other on the left bank of the Mānchaung at the solicitation of *Namantā*, King of the Nāgas.

On his return, from the top of the *Pōstūdaung* Hill, where he turned the soles of his feet, Gautama Buddha saw a piece of cow-dung floating in the sea, which stretched to a range of hills on the east. At the same time, a mole came and paid him homage by offering him some burrowings. On seeing these two omens the Master smiled, and being asked by Ānanda the cause of his doing so, he replied: “My beloved Ānanda, after I have attained *parinirvāṇa*, and after the Religion has flourished for 101 years, five great events will happen: (1) there will be a great earthquake; (2) a great lake will appear at the *Pōtū* point; (3) a river, called *Samōn Samyēk*, will appear; (4) the *Pōpā* Hill will rise up perpendicularly through the upheaval of the earth; (5) the sea will recede from the land on which *Tharēkhēttarā* will be built in after times. The mole before us will be incarnated as *Duttaung*, King of *Tharēkhēttarā*, from whose reign will date the establishment of my Religion in the Country of the *Mrānmās*.<sup>21</sup>

The above tradition appears to be pregnant with historical truth. Both historical and geological evidence goes to show that the country up to *Prome*<sup>22</sup> was, at one time, under the sea. A hill, to the south of that town, is called to this day *Akauktawng* or Customs Hill, from its having been a station, where customs dues were collected from the ships that visited the port.

The following extract from Mr. Blanford's account, published in the *Journal of the Asiatic Society, Bengal*, Vol. XXXI., 1862, fixes the probable age of the *Pōpā* Volcano in the Myingyān District of Burma:—

“The period during which *Puppā* (*Pōpā*) was in action was therefore, in parts at least, not later than that of the deposition of beds containing remains of *Elephas*, *Mastodon*, *Rhinoceros*, *Hippopotamus*, and *Ruminants*. The geological age of these beds has, with some doubt, been considered to be Miocene, but from their general fauna, and especially from the abundance of bones of *Bos* and *Cervus*, a more recent date may, I think, with at least equal probability, be assigned to them. There can be no question but that the fires of *Puppā* have long been extinct. Its thick coating of jungle and grass, and the existence upon it of a species of plants and animals, which, for want of a suitable habitat, cannot exist in any neighbouring locality, and the evidence of the effects of sub-aërial denudation on its surface, render it certain that it must long have been in a condition for vegetation to flourish upon it; but it is scarcely possible, even in the dry climate of Upper Burma, that a volcano of Miocene age should have retained its form so perfectly. It is more probably Pliocene. Its bulk is not great, and, from the absence of other vents in the neighbourhood, so far as is known, it is scarcely probable that its volcanic activity can have extended over a lengthened geological period. I could not learn that there was the slightest tradition among the people as to its ever having been in

<sup>20</sup> [Both legend and inscription fix *Sunaparanta* as the Minbu District of Burma, but see *ante*, Vol. XXI. p. 121, the word is apparently synonymous with the Shān *Sampūralit*, “to the S. E.” of the Shān Country, which = (?) *Champāpur*, = Cambodia. With *Sampūralit* compare the *Sanpāpājet* of the Inscription—the Laos country.—ED.]

<sup>21</sup> *Mrānmā* = *Bamā*, the spelling and pronunciation by the Burmans of their own name.

<sup>22</sup> *Srikshētra* = *Srikhēttarā*, the spelling and pronunciation by the Burmans of their own name.

action within the memory of man, a circumstance, on the grounds mentioned, extremely improbable. The occurrence, on the summit, of the common brakes, and doubtless of other plants of temperate regions, renders it probable that the close of the glacial period found its surface in a fit state to support vegetation."

Line 3. — The Jinachakka or Anno Buddhæ, corresponding to the year of Sakkaraj or vulgar era, is indicated throughout the inscription by mnemonic words used in astrology. The method of expressing numerals by means of words is also a South-Indian practice, which is fully described at pages 57—59 of Burnell's *Elements of South-Indian Palaeography*. It may be noted that the Burmans reckon their Era of Religion from 544 B. C., the year, according to them of the *parinirvāna* of Gautama Buddha.

Line 4. — The Digumpacheti of the Pali appears to be a translation of the Dagōn Chēti, now called the Shwē Dagōn<sup>23</sup> the celebrated pagoda of Rangoon. The correct appellation should be Tikumbhacheti according to pages 16-17 of Forchhammer's *Notes on the Early History and Geography of British Burma. I., The Shwē Dagōn Pagoda.*

#### Reverse Face.

Line 2. — It is the belief of the Buddhists of Burma that the Shwē Dagōn Pagoda contains the relics of the four successive Buddhas of this Bhaddakappa, namely, the water strainer of Kakusandha, the bathing-robe of Kōṇāgamana, the staff of Kassapa, and eight hairs of Gautama.

Lines 3 — 8. — The division of the Burmese Empire under S'inbyūin into sixteen states or provinces is interesting, as it illustrates the substitution of classical names of India for native appellations. See Appendix B to Yule's *Mission to Ava* for similar classification effected during the reign of Dālun Mindayā in 1636 A. D.<sup>24</sup>

Line 7. — Kabèmwéyin is the Burmese appellation for Manipur. Sir Arthur Phayre derives Mwéyin from Morāga or Moriya, and identifies it with the Kubô Valley in the Upper Chindwin District (*Journal of the Asiatic Society, Bengal*, Vol. XXXIII. page 15). In the *Mahādravīn* it is stated that Dhajarajā, a king of the Sakya race, settled here, after his expulsion from Northern India about the middle of the 6th century B C. Upper Pagān was built by him. He married Nāgachhinna, the Queen of Bhinnaka, the last of the Tagaung kings, who, on his expulsion by the Tātārs, fled to Malè and died there. On the destruction of the Tagaung dynasty the people were divided into three divisions and one emigrated to the Shān States; the second to the country of the Pyūs and Kānrāns, over which Muduchitta, son of Kānrājāgī, had formerly ruled as king; and the third remained at Malè with Nāgachhinna. The finding among the ruins of Tagaung of terra cotta tablets, bearing Sanskrit legends, affords some corroboration to the statement of the native historians that, long before Andratāzō's conquest of Patōn in the 11th century A. D., successive waves of emigration from Gangetic India had passed through Manipur to the Upper Valley of the Irrawaddy, and that these emigrants brought with them letters, religion and other elements of civilization.

Line 8. — Jēyavaḍḍhana is the classical name of the ancient kingdom of Toungoo (Taung-ngū).

Line 9. — The Hān S'inbyū, or the white elephant called Hān, was one of the animals, from the possession of which King S'inbyūin (Lord of the White Elephant) derived the title, which he is known in history.

11. — The charger called the Nāṭayinbyān, which is described, in the language of on, as being 4 *taungs*, 2 *maiks*, and 4 *letbits*, or nearly 22 hands high, appears to be presented by foreigners. A Burman pony rarely exceeds 13 hands.

<sup>23</sup> As a contribution to the orthography of this word I may note that a French traveller of 1786 calls it 'la de Digon.' See *Taung-Pao*, Vol. II, p. 397 ff. Forchhammer's conclusions are, I think wrong. At any rate are not actually supported by any authoritative document I have yet seen. — ED.]

<sup>24</sup> [Mindōn named some of the quarters of Mandalay by Pali names.—ED.]

Line 15.—Ratanapura, is the classical name of (Ava) Awā or Iñwā, or Shwē Wā, ‘the golden entrance,’ as it is called in the language of poetry and song. It was founded by Dadominbyā in 1364 A. D., its site being selected for its strategic position at the confluence of the Myi(t)ngè and Irrawaddy rivers, and for the swampy nature of the ground on its open face. Ava was the capital of Barma Proper for nearly five centuries. It witnessed the Chinese and Shān invasions, the desperate struggle for supremacy between the Burmans and the Talaings, and lastly a British army advance within four marches and dictate its own terms to Bāgyidō at Yāndabō. Through its antiquity as the capital of Barma, it is better known among the neighbouring nations than Shwēbō, Sagaing, Amarapūra, or Mandalay. Even to this day, the seat of the Burmese Government is known to the Chinese as Awā, and the Shāns call the Burmese king ‘Khun hò khām Awā,’ the Lord of the golden palace of Ava.

Line 17.—The sand-bank at the mouth of the Nawinchaung, where S'inbyūyin took up his temporary residence, may be seen to this day.

Line 18.—Mrànotaing? means the country of the Myàn. Sir Arthur Phayre derives Mrànmà from Brahmnā (see page 2 of his *History of Burma*). The exact derivation and meaning of the designation, by which the Burmans are known, have not yet been settled. The term Mrànmà is not met with in Burmese history till the First Century A. D. In Marco Polo's *Travels*, Burma is referred to as the kingdom of Mien. The Burmans are known among the Chinese as the Mien, and among the Shāns as the Mān, the same appellation by which the Mongols are known among the Chinese. In the accounts of Burma written in Pāli the country is known as Marammadēsa. If Sir Arthur Phayre's derivation is correct, it is difficult to justify the action of the learned priests of the 14th and 15th centuries in making use of the barbarous appellation Maramma in lithic inscriptions as well as in literary works, while they had the familiar term Brahmnā for their national designation.<sup>25</sup>

The various theories on the subject are thus summarized in the *British Burma Gazetteer* (Volume I. pages 141—142).

“The name by which the Burmans call themselves is Myàmmà or Mràmmà, commonly pronounced Byàmmà or Bam-mà (Bamā). Mr. Hodgson appears to conclude that the appellation can be traced to the native name for ‘man’: Sir Arthur Phayre that it is derived from Brahmnā, signifying ‘celestial beings,’ and was not adopted till after the introduction of Buddhism and after several tribes had been united under one chief: and Bishop Bigandet that it is another form, or a corruption, of Mien, a name the Burmans brought with them from the Central Asian plateau.”

Line 32.—The Royal Preceptor was the Atulā Sayādō, whose full title was Mahātulaya-sadhammarājaguru. He was the Dābanābaing or Buddhist Archbishop, appointed by Alaung-p'ayā, when the latter became king. The Sayādō retained his office throughout the reign of five kings, and was removed by Bôdöp'ayā for his schismatic doctrines.

#### NOTE ON SOME AJANTA PAINTINGS.

BY L. A. WADDELL, M. B.

In February 1892 I communicated to the Bengal Asiatic Society a detailed description of that fragmental<sup>1</sup> fresco hitherto known as ‘the Zodiac,’ which occupies a conspicuous place in the verandah of Ajantā Cave No. XVII. By a reference to the extant paintings of the Lāmas, I was able to interpret its details and restore its chief blanks. It is a Bhavana-chakra or Pictorial Cycle of Existence, and its chief value for scholars lies in the fact

<sup>25</sup> [A French traveller living in Rangoon (1786-7) called the Burmese as distinguished from the Peguans, ‘les Bramas.’ See *Taung-Pao*, Vol. I. ‘Les François en Birmanie au XVIII<sup>e</sup> Siècle,’ *passim*. Quirini, *Vita di Monsignor Percoto*, Udine, 1781, uses the words Barma and Barmani throughout his curious book.—ED.]

<sup>1</sup> ‘A mere fragment now remains.’—Fergusson and Burgess, *Cave Temples*, p. 310.

## TRANSCRIPTION INTO MODERN BURMESE CHARACTERS.

## Obverse face.

(၁) နမော တသာ ဘဂဝတော အခရဟတော သမ္မာသမ္မာဒ္ဓသာ ॥အင်္ဂံ  
သော် ဒေါ်လွှာမဲ နို့ဖိနသူခံ ဖိန် သုစေတသာ ပသန္တန အဟံ ဝန္တီမိ သာဒရု ॥  
အရိုဒ္ဓိ သော်န္တိ နို့ဆို နို့ဆို လေ ကော လော

(၂) ဗုဒ္ဓိ ဥမ္မာဇ္ဈ ပါဒရွှေ သေလေ ဤတ္ထာနာကာသံ ဗျာကာသီ ॥၁  
တုရေသီတိသတော်ဟာရဲ့တိယာမြို့ပို့ကေ အသောကမ္မာရာ၏ ၁ နို့ပေါ်တိ ၄  
ရေ လာထာ ॥တထောကလာနဲ သေလေလော

(၃) ပညာဝါ ပုညာဝါဒယော မဟ္မာတော်အော မဟာယာတော်  
တုကိုဒ္ဓိမာ ॥သမ္မာရာ၏ ဆတ္ထာကေကေ ပသ္ထာရာမစမ္မာကေ ဖိန်ဝဏ္ဏ ဂတေ  
ကာထော မာလုမာသသာ ကာလကော ॥ပါဒိပ္ပဒိဝဏ္ဏသို့

(၄) အသုရိန္တိ သုတံ စန္တိ ဂဟေတ္ထာန သယာ ရုပ္ပွဲ သုမဂ္ဂံလေ အလော သော  
မေ ॥ပါဒရွှေသေလံ သောမေတ္ထာ ပုရော စေတီ နံ ကတ္ထာ ဒိရုံးစေတီယသသာသာ  
ပရိသောဂည့် ဝါပိတံ ॥ပုရာဏာဆတ္ထာကာနေတ္ထာ ပါဒရွှေသေလေမဏ္ဏ

(၅) ကေဇုမသို့ ၁ နို့ပေါ်တိ စိရကာလံ ဤတာယ သော ॥ဟိမဝန္တသာ  
ရိရွှေ ဤတာယ စေတီယသသာ ရတနာမယဆတ္ထာရံ နို့တာ ရောပယိတ္ထာန ॥  
ပနိသောတံ အာဂန္တိ ပုနိရာမေကေကေ ၁ သမ္မာရာ၏ ဖိန်ဝဏ္ဏ အဂံ

(၆) က ရာမစမ္မာကေ ॥ ပိသာခါရုဏ္ဏမိယံ ၁ သောရိရိပော သုမဂ္ဂံလေ မဟာ  
သသာယံ ကတ္ထာနညာဏ်တိဖြင့်ဒို့မိန် နို့ရတနာမယဆတ္ထာရံ အာရောပယိဉ္စ ကာရေ  
သီ ॥ဇုမိန့် ပုညာမွေန ဗုဒ္ဓိဟုတ္ထာ အနာဂတော မေယန္တ

(၇) န္တ ဗဟိသွေ မေယန္တန္တိ ပော်မေတ္ထာ ॥သုတံ ပဏီတမစလံ သိုံ  
အသာယမစွဲတံ အအော်မအရုံ ခေါ် တာရောမိ နံရုံ သုခံ ॥ဇုတော ဟံ ယာဝ  
ဗုံးစွဲ မမ တော် သုတေန ၁ မံပသောန ပထိယို့ သမ္မာဝရာ ထဝေ ဘဝေ ॥

(၈) ဇုတော ဟံ ယာဝ ဗုံးစွဲ မမ တော် သုတေန ၁ မံ ပသောန အာ  
ကျိုးသွဲလိုဘာ ဘဝေ ဘဝေ ॥သမ္မာ သအောကာ လောကာ မာတာပိတာ  
ဒီညာတကာ လောက် မေ သမ္မာ ရုပ္ပွဲ ဟုတ္ထာရံ နှီးမောင်ထာ ॥အိန် ဒေါ်တံ လေ  
သတ္ထာ သမ္မာရိုး

(၉) တံ သာသန သိရိဘောဂံ ပဝမော်တံ သုခံ သဝတံ အတံန္တိနော ॥  
အော်ပန်ကြိုက်သရေ နှီးနှီးဝေဝို့ သချို့စိသယယ ရွန်ကယ်အမွန် တယိန်လွန်  
သာ ကျို့ရွန်ဆင့်ဆင့် တပ်ခွန်လွင့်သို့ ပည့်ဖြင့်ကာလ နို့ပို့ရပျောက် နှီးဝလာည် ၂

(၁၀) နှစ်ဝည်ဖြင့် မြင့်ရည်တွက်ရေ တိုင်မဲ့နေသား သချို့အပြီး တို့ပို့သည်  
ရွှေးတွင် ရေဖျားစွင့်စွင့် ပါရိန်သင့်ရှုတ် ပွင့်တ်မှတ် ဖြော်ဒေဝ ရှင်ဝင် စသည် ရေထ  
တွက်ကိုန် တယိန်နှစ်သောင် အပေါင်ငါးထောင် မြှတ်မာန်အောင်နှီး

(၁၁) က် သုန်ခေါ်အကျိုး တို့ရှင်တိသည် မနော်သွေဆွဲ မိတ်တွေ့ ဗုံးစွဲ

ယူ ပန်တိမုရှယ် တူဘက်မရ နှင့်မဖွဲ့သပ် ဖြတ်ဖွဲ့သွေး စေတနာဖြင့် မဟာဗိုလ် ပေါ်  
လျှော့ရှယ် ရတ်မုသပ် အောင်သူတော် ဖြတ်ဖြတ်စွာတိုင့် အသန္တအနေ ဂိုလ်ချေး

(၁၂) သိသောက်ဖြင့် ခံတိမုပြီး အစည်းမှ သဗ္ဗာ စသည်အနေ ဂိုလ်ချေး  
နှင့် ရောင်ဝေလျှော် သုတေသနတိုင့် မှန်ကူသင်ကျော် မျက်နှာစ်တန်ဆာ ဆင်တိုက်  
ရှာဖြင့် ပေါ်ရာတေသန စသည်ရင်တ် ပွင့်စင်ဖြေရှယ် ရော်တွက်ကိန် သုတေ

(၁၃) သိန်ရှိသောင် ဖြတ်ပေါ်ချုပ်ထောင် ငေးမာန်အောင်တိုင့် တန်ဆောင်  
ခေါ် ထွန်ဝင်ပသို့ (လော်)ကတ်ခွန် အတန်တန်နှင့် အလွန်ကြိုက်ဖြေး တိုင့်ရှင်တ်  
သည် ရှေ့သကထက် ဆဆတေက်ရှယ် နှစ်သက်ဆင်ရွှေ မရောင့်

(၁၄) ရဲသွေ့ ဖန်လဲခြောက်ချေး ဖြတ်ဝမ်းဖြင့် မဟိတ်လ ဖြေားဦးစွန် ဖော်စန်  
နှင့် သုတေသနလောက စိရော်သမီး ရန်တုန်ထင် ဖြစ်ထိချင်ဟု ဖြည့်ချောင်လျှော် ပန်တိမု  
သွောက် တူရောက်နှင့် သခြားကောင်တော် တရားတ်ကိုရိုက် ကိုရှေ့သွာတ်နှေး ထင်

(၁၅) ခဲ့ရဲ့မှ (သေဆစ)သည် လေမည်အနေ ထိပိသော်ချို့ကို တွောက်ရောတံ  
ဆိုင် ထက္ခာပို့ရှိရင် ထာဏ်ရေအီး ဖြတ်သုန်ထူးထိုင့် ချိုးကျူးသာဝက် ကျော်တက်  
ရှယ် ပွင့်ဆက်စည်တာ ဖြတ်သုတော်တွင် ထိုင့်ချုပ်ရှင်သည် သော်

(၁၆) ဝင်ကြည့်ဖြေး ပေးလှေ့ချင်လန် ပန်(သာ)မည် သိသောက်ကိုရှိ ပန်ရသည်  
နှောက် ကိုပူးမွောက်တွင် ဒီပက်ရဲ့ ထက်ပို့ရှိ မင်္ဂလာရောင်ညီး သိသိက်ကြီးကိုရှိ  
အမြီးရောက်အောင် ပေဆောင်မည်၏ ထိုင့်ဖြတ်စွာသည် အကိုပုည်

(၁၇) ဖြည့်ရုံးဖွဲ့ဖွဲ့တွောက် ကာယဝါစာ ပထွေနာဖြင့် သွေးပြုဖောက် ရှင်တိမွောက်  
ဝယ် နှင့်သွေးပြုတိန်တား ခင်သောအေးနှင့် စွန်စားကိုယ်သက် ကုသိတ်စက်ကြောင်  
သာဝက်ဖို့ နှဲသိန်ထူးထိုင့်ချိုးသား မှန်ကူမျက်ရှင် ဒီပက်ရဲ့

(၁၈) ဖြတ်စွာသုန်ထူး သိသိက် ကျူးရှယ် လက်နှံခံရ စိသေသဖြင့် ခြောက်ဟာ  
သည်နောက် ရှင်ပူးမွောက်ဝယ် ထပ်ဖော်ကိုဆင့်ဆင့် သိသိက်ဖြင့်မှ ကဗျာတွက်ရော်  
ထသိန်နေတွင် ဖြောင်ဝေဆွဲနှင့် ထိုက်ထုပ်ခန်ကို ပထွေ့လင်

(၁၉) ရောင် ပါးရှေ့ထောင်ထိုင့် ထုန်ခေါင်အကျိုး တုပေါ်ဖြော်စွာသည် ထိုကာဝါဘူး သွေး  
ညွှေ့ပူးမွောက် လက်ခြေစွာဖြင့်သွေးပင်ထား(တ)အသိပ်ငေးစင်မာန်အောင်ဖြင်ဆောင်သော်သုတေ  
ခွင့်စီမည် ထိုင့်သုန်စည်ထည် ဖြတ်သေညှင့်ရှင် သုတေသနရှင်အောင်

(၂၀) စိရော်တွောတံ့သား ရှင်ချုပ်များထဲ့ မျက်ဝါးတွေ့ဖြော်ကြိုက်တို့ရှယ် ထိုကာအွေ့  
သွေးသွေ့ထိုင့် အထုမဖြော် သိသိက်ကိုရှိ နှဲတ်တို့တွောတံ့တွောတံ့ ဖြော်ကြိုပ်ရှုတ်သွော်ကို ထဲ  
ဖြတ်သော် ဆင့်ကာပေသပ် မပေါ်ရှိက်မွောင် လင်လင်ပြောင်

(၂၁) သား ဘုန်ခေါင်အကျိုး ဖြတ်ရှင်တို့ရှိ ရော်တွက်ကိုနှုန်း သန္တာတိန်ထပ်  
ငေးသိန်တေသာင် အပေါင်းသွေ့ပေါင်းထောင် ဖြောင်ဖြောင်စက်ရိုက် နှုန်းကျိုပ်ချုပ်ရှင်ချုပ်  
ဝယ် သမ်္တာတိန်လောင် ဖြော်ဆုတော်ရှယ် အဟောင်ရွင့်စွာ

(၂၂) နှုန်း သိသိက်ဖြင့်သွော် ယခင့်ကွာ့ စည်ထိုင်ထဲ့ပြု သန္တာတိန်ဆုတ်  
ဖြော်ဖြော်ထိုင့်ရှယ် စွန် ကယ်(ထသိန်) တွက်ကိုနှုန်းလွန်မှ စုံသာဝန်ကို ဖြည့်များထွေးထုတ်ချော်  
ထသာဝန် ကာခိုစာတွင် ရာဇ်ဝါသာ ဆတ်ကာကာဖြင့် နွယ်လိုက်သူ့ ဆက်တိုင်ရှု

(J ६) रेत ठगींतर्यागी वाट्टवाट्टा घर्भवेगाव्युक्ति श्रिंखलादेवदेव  
ताफ्पे श्रिःपु यिनेल्लादृष्टि शिर्भवद् पक्षवीर्यवाः शिर्भवपर्वयुन्नति अनुभवाल्लक्ष्मी  
वाट्टवाट्टाका तात्त्वाव्युक्ति श्रिमुल्लासेवात् पे

(၂) ထိုလောက်သား ထက်ဖြက်နတ်ပူ သုတေသနသူတို့ ဆယ်ဆုံလက် ရက် ညွှတ်ရွှေက်ရှုပ် စုမက်(မြေတ်)နဲ့ ရှိညွှတ်ကျိုဝါယာက် ရီခိုင်နှာ ပြုထိုက်စွာသပ် မင်္ဂလာအောင်ဖြေ လသိချက်ဖွေနှိုက် ညွှန်ပေါ်လန်ထန် ဖော်မှန်ထို့ နတ်ညွှန်လမ်းမ သိ ထောက်သွေး

(၂၉) နှင့် လွှဲပေးသနများ စစ်ဆေးထို့အညွတ် မရှိခြင်း နေဝင်ညွတ် ခဏ္ဍယ်ကူ အောင်တယူရတယ် ထို့ညည်းနေ့တွင် ကုန်ဝင်တိုင် ရန်လျှပ်ဖွေ့ဖျက် နေအရှယ်ထို ရောင်ခြားဖြာသံ သွေ့စွာလေယာန် သွေ့စွာလေယာန်ကို မကျေန်မဖြောင် သိ

(၃၀) ထိတွင်ရသ သုပ္ပတ္တရွင်ထိက်သု အလုပ်စံချိန် ကျေဟန်အနှစ် ဂဏ်တိပျော် သ ကြေးညွှန်တိလဲ ရှိညွှတ်မူဖြင့် ကြည့်(မြေ)ရှုစ်သက် ပြတ်ရွှေက်သု သန်ကြက်သရေ မြတ်ဆုံးဝင် တရေးမင်၏ ဝက်ရင်ခြေမြောက် ချိန်မပေါ်ဘူယ် ထော်က်

(၃၅) ကောင်မြေတိရို့မက် တောင်တာပျက်သွင် နှစ်သက်ရိုက္ခကြီ မြတ်နှစ်ထား၊  
မြှုအပ်စွာသော သပိတ္ထာဏ်က အပိတ္ထာဏ်က ထိုပဲများတား ပြည့်ရုံး၏ ရှိကြောင့် ၈၈  
ရီလို အောင်မြို့၏အောင်မြို့ ပြည့်များထိုးဟု ဝေနှီးမျှတို့၏ ထင်စွာတွန်ပ

(၃၆) ကျေပေါက်ပြသပ် ရာဇ္ဈာန် မင်နေပြည့်ကြီး ချေနှစ်ဦးဝယ် အွေထိုးရိပ်  
မြို့ ဘွဲ့တိုင်ပူရသံ ဖွောနပြုလုပ်ခွင့် ပြောဆိုလိုက် ထွန်ထင်ထတူ ထိုးဖြူရာစင် ဆောင်ကုန်  
သပ် မင်ထို့၏ကိုပြုလုပ်သံအောက်(ရောက်ထဲစေခဲ့)

(၃၇) ထိန်တိပညာအာဏာ .....  
အောင်သူတကာတိုင်၏အတွက်ဖြစ်သည် ဘရားသခင်သာသနါတ်မြှတ် (ကိုမရေ) မ  
တွက်နှိမ် များမြတ်စွာဖြည့်ဆောင်တ်မူသံလည်

## Reverse face.

(၁) ထုပ်အဖြစ်သိရှိရေးကိစ်တိများထဲ ငါးရက်စွဲတွေထဲ ခိုတိန်ကုန်သတ်နှစ် မျိုး၏ လိုက်ထုပ်ဆယ့်ခုံချာ(ဖြစ်စိန့်သည်)၌ ထုပ်သာ ဘဏ္ဍာကုန်သည်ဟိုအပ်လို အေး ပေါက်တိများထဲ(ဆုံး)တိဖြတ်နှင့်

(J) (အ) ကွဲခုန္တသင်ဘရေးသာဝ်၏ ပရိဘောဂစေတီကိုပါ ထည့်ထားထားပနာ  
သပ် ဆံတရှင်စေတီအား ထူးဖြေးကြုံပျော်(ဆန်းကြော်စွာဘန်ရှုပ် ပါသာ)ဖြေဖြန့်ရ<sup>၁</sup>  
အန့်ဟု ကြိုတ်မှုသွင် ဘုန်တိစီရင် မြော်(c)ဖြင့်သည့်

(২) (জু) নির্বাচন কমিশনের পক্ষ থেকে অন্য পক্ষের সদস্য এবং প্রতিবাদ করা হল যে তার পক্ষে আপোনা প্রতিবাদ করা হয়েছে।

(၅) (ယ် ၁)ပုန်ပြည့် (အနံ) စသပ်ပြည့်ဖြီးတိုင်း၏တည်ရာဟနိပုထဲတိုင်။ မူ၍ စွဲပါလိုသော ရိုင်လုံး စသပ်ပြည့်ဖြီးတိုင်း၏တည်ရာလဝှကနတိုင်။ ကျိုင်တုံး ကျိုင် စသပ်ပြည့်ဖြီးတိုင်း၏တည်ရာအောင်ရှုပါသည်။

(၁) (ပြည်) အိုးတို့၏ထည်ရှုမိန္ဒိယ်၏ရိကောင် မိသူ၏ စသည်ဖြည့်အိုးတို့၏  
ထည်ရှုအားဖြုတ်ထိုင်၊ ကသည် မွေးယင် စသည်ဖြည့်အိုးတို့၏ထည်ရှုမှုဆက်ပူရတိုင်၊  
ဖော်သွေတိ ကေတွေမထိ စသည်ဖြည့်အိုးတို့၏ထည်ရှုမှုအောင်

(က) (၁၇)၊ တိုင်၏ ပုဂ္ဂနိုင် ပင်ယာ အင်ဝ စသေပြည့်ကြီးတိုင့်၏ထည်ရှု ထမ္မဖိုပ တိုင်ထည်ဟူသံ တိုင်ကြီး ထသယ်ခြောက်တိုင် တိုင့်၏ သခင အ ပြည့် ပြည့် ထောင်သပ်ထီး ဆောင်ပင်တိုင်၏ သခင ရွှေတွင် ငွေတွင် ပဆုမီးတဲ့

(၅) (သခင်) ယံဆင်ဖြုရတနာ စသည်များစွာသပ်ဆင်ဖြုသောင်ဖြစ်ထိမှုသပ် ဘန့်တိအကျွန်းဖြီးမြတ်တိမျှတွေသပ် ဆင်ဖြုသပ် အသွင်ဘာဝရှင်မင်တရားအြီးသည် အလုပ်စုံပြီးပြုသပ် အဝန်အားဖြင့် သံတောင် ဇဝိဒိန္ဒာသပ်

(၁၀) (အချ)င်ရ၍ ရပ်ထာဂနိုဒ္ဓသပ် ဆံတိရှင်စေတီတော်အေး ဇွဲဝင်အတိမျက်မြေဖူတ် ဇွဲထိုးရတနာထင်လွှာတိမှုအန္တာသပ်၌ ပျော်စွာသပ်ကြည့်ရေတပ်ပေါင်ရှစ်သယ် တွင် ထံဆင်ပြုရတနာ

(၁၂) (၉၃) နောက်တိပါသဝိမြှင့်စီးသူရဲ့နှင့်အကွဲ မြင်ရ၀၀၀၀ကျို စသပ်များ စွာသဝ် စစ်အကိုင်ပါးစီဝည်ဆင်ကျင်ရှယ် အဖြည့်ဖြည့်ထောင်သဝ် ထိုးဆောင်စေ၏ အူးမြှုပ်စံးတို့၏ကိုရွှေ့ခြင်းကို ဖြောက်ထိုးဆို၍ ထိုက်

(၁၄) ဟူသင် သားတ် ညီတ် ခွဲတ် မျှို့တ် မင်မိဖူရဲ့ မောင်မဖိယ် ခြွှေးဖြေး ကျေပိုဒ္ဓာ မဟာသာဓာတ်သာနှို့ပုံ ရှုခိုးမကိုဝေတော်တဲ့အား ပုံစွဲသွားသပ်ထိကြားနတ်ပင် ရှုတင့်တယ်ခြင်ကဲ့ထို့၏ အထွန်ထင့်တယ်စွဲ

(၁၅) ရထနသူရရွေဝမြိုင်တိကြီးမှ သဏ္ဌာန်ဘာရုရွေ့ပြောသိလဆန် ဂံ ၁ နေ့ အ  
ထွန်ယျင်ဆန်ကြပ်လှသပ် ရထနသူရသောင်တိကြီးဝယ် မင်ခမ်စံမြန်ဒေဝကွဲရထနသာ  
ထိုးပြုတိဂောင်ပိုက်ထွေဗျက် အပ်ဖွေ့

(၁၆) ဇွဲထောင် ထွေးကူး ထက်သင် ကျခြုံ သမ္မန သဏ္ဌာန် ရဲထေး အထူး  
 (၁၇) ကပင် ကြီး ပတ်သား ရဲရှုံးထွေးသတ်များ စွာသတ် ဇွဲထေး ဇွဲထောင် အသိနှစ်  
 ဆီမက္ခားလွှာသတ် ဆင်မြင်စိတ်ဝါအပေါင် ၂၄၃၅၀၈

(၁၇) ကွန်တိထောက်စံတိမှတိုင် ပွဲတိသဘင်ရုံးမှတ်သည့် လု ကောင်ပြောသိ အပြည့်ကျို ဂံ၊ ပြည့်ဖြို့ရှုရို့ရောက်တိမူရှုယ် နာဝင်ချောင်း သောင်ထိုးကွန်နန်တိ တွင် စံတိမှသည့်။ ဘုရားသခင်သည့်ရှစ်ပါးမြော်

(၁၀) ကိုဝင်၍ သူနာပရန္တာတိုင် ဝါနိဇ္ဇာမကျန်သည်ထိုင်ဆောက်တူသာရန်သာ ကျောင်တိထိုင် ကြွေရောက်တိမှုသပ်အခါ မြန်တိုင်သူတို့မှုပရှယ် နတ်လူအ(ပေါင်ကို) ဂွဲထိနိုင်၏၏ နမ္မဒီဖြစ်နေးဝတ် စက်တိပျော်သူ

(၁၀) (ပ)မဲ့အမရိုက်သည်လိုက်စိတ် မြင်တိမျှရတ် သာသနတ်ငါးထောင်စွေးအောင် ထည့်ရှုတ် ခုပါယ်ကုန်သံရ သူတို့အတည်ပိုကွယ်ရှုခြင်းနှင့်ဖော်ကွန်ထွန်ခိုင်း သည်ဟု

(၁၁) (ကြီ)တော်မူထွင် သာသနာတော်စောင့်သောနတ် ထိကြားနှစ်တဲ့ရှုံး  
သည်ကြည့်ရှုမှု ညီညာရသော ဘုန်တော် မြတ်အားဖြင့် အလိုတော် အတိုင် ပြည့်၏  
သောအား ထိကြားနတ်

(၂၂) (တိ) ရွှေသနဆောင်ရုံး၊ ရသော ဒီဂံဆံတော်ရှင်ထိုးတော်ပရီဘောဂနှင့်အကွဲ သာရီရိကာရုပ်တုဝေထိုး ပေတ်တော်မွေတော်မြတ်များစွာထာပနာရုတ် သာသနာငါးထော်

(၁၄) (ဗုဒ္ဓ)တူးနွေးအချင်ထံ ဘဏ္ဍာတိသောစေတီတော်ကိုရို ရတနာဖြေအုတ် ငွေအုတ် မိမြဲပို့ဆုတ်တို့ပြင့်ဝရယ်ထည်လုပ်စေရှယ် များစွာသောထာပနာဘတိကို ထော်ကြီး

(၁၅) (၁)၏ သိမ်္မာနာဘာကမင်သည်စေတီ ၈၄၀၀၀ ကိုပ်ထည်သောအခါ  
ကထုံးသိရှိ လိုက်ခဲ့တယ်။ ထွေဖြတ်ကျော်ထဲကိုပုန္တယူးနေ့ညလေချက်တီးကျော်  
တွင် ထ

(၁၆) (န)တိသားကိုစ် ရုဟမည်သောအသူရှိနဲ့တိသားသည် ခွဲဘင်ရှုတ်  
ထေမှုထွေတိသောအခါတွင် ပျော်ဖြတ်ဖွံ့စွာသပ်ဖြေရှင်ဝုဒ္ဓရုပ်ပေါ်ငွေလှိုင်  
ထော်ခွာတ်တ်

(၂) (အ) ဆူဆူများမြတ်စွာ မထားဖော်မီသွေ့ပွဲနှင့်အကွဲ ထာပနာရှုလို များစွာသော အလုပ်အရှင် ပင်ပိုရား မင်သား မင်သမီး ညီတော် သားတ် ထွေတ် ရှိတော် ရေးမတ်

(၃၀) ဝင်အတိမျက်နှာတော်မူသည့် ရွှေကိုဝံတော်မူသည်မှစရ၍ သဏ္ဌာဂါန် ၁၁၃၇ခု ထန်ခုံးအပြည့်ကျော်နှစ်ရက်အောင်တိုင် ဦးစွာသောပွဲသဘင်စုံပါန္တီ၏တော်မူရတ် အထူ

(၃၀) အိုးကိုင်ပေတော်မူဖြီးယျင် ဇွဲဝက်တော်မြတ်ပြန်လှည့်ချိတ်မူရှယ်သဏ္ဌာ  
ရှိစိုက်ချိန်လဆန်ရှစ်ရက်နေ့၊ ပြည့်နှိုင်းထိုင့်ရောက်ခံတော်မူသည်။ လံကောင်  
ကဆုန်

(၃၁) လပြည့်စုနေ့နေ့ညွှန်နှစ်ချက်တိုးကျော်အခါတော်တွင် ဇွဲထိုးတင်တော်  
မူသည် ဇွဲဝင်အတိများမံတော်မူသည် ဆရာတော်မြတ်နှင့်အကွဲများစွာသောသာလုံး  
တော်ထိုင့်အား

(၃၂) ဆွမ်ဘာဇူဟန်ပရိကွာရာ အသုံးအဆောင်များစွာတွေ့တ်မူသည် (ချွေးဘင်  
ပု) ဇွဲ့နော်တော် (မူသည်) ထိုထိုင့်မြတ်စွာစာသပ်၏ကောင်းမွှတ်ကြောင့်ပညာမိကာဘုရား  
သဗ္ဗာည့်ဆုံးကိုင်ပြည့်ရှုပ်၍

(၃၃) ခပ်ဆိုရ်.... .... .... .... .... .... အားထရားထည်ဟူသပ်  
ဖြန့်မြတ်.... .... .... .... .... သမ္မာသမ္မာနှင့် အဖြစ်ထိုင့်မရော်ကိုမိ  
ဘဝဆက်ထိုင်လွှဲဖြစ်သံထည်လွှာတာ .... .... .... .... .... ....

(၃၄) .... .... .... .... .... .... ကဲထိုင်လွှဲမင်နတ်မင်အဖြစ်ကိုပုတ်မူသော်၊  
၅၇၏ကောင်းမွှာအသိုက့်လည်း

(၃၅) .... .... .... .... .... .... .... .... .... .... .... .... .... ....  
.... .... .... .... .... .... .... ထွေသပ်သာသနာဒါယာကာ  
ထ.... .... .... ....

(၃၆) .... .... .... .... .... .... .... .... .... .... .... .... .... ....  
.... .... .... .... .... .... .... .... ထွေသပ်သာသနာဒါယာကာ  
.... .... .... ....

{

{

{

{

{

{

that in the outer circle are pourtrayed in concrete pictorial form, the twelve *nidānas*, regarding the exact sense of which there have been so many divergent opinions, owing to scholars hitherto having had only the ambiguous Pāli and Sanskrit terms to interpret from.

Again from Lamaic sources, I now offer a note on two more of the Ajantā paintings, which may be of interest at the present time, when a new edition of these paintings is being published.

#### I.—Avalōkita as ‘The Defender from the Eight Dreads.’

This painting is also in Cave XVII., forming No. B in the series of photographs of Mr. Griffith's copies, and § IV. in the report of Dr. Burgess,<sup>2</sup> who, in his brief note of eight lines, entitles it ‘the Litany of Avalōkiteśvara,’ and notes that ‘of the oval compartments at each side only a few can be partially made out.’

This picture is not very uncommon in Tibet, where it is known as ‘Avalōkita<sup>3</sup>—The Defender from the Eight Dreads.’ It is thus described by the great Lama Tāranātha in his *gsung-hbums* or *The Hundred Thousand Sayings*.

Ārya Avalōkita is represented in a standing posture in the form of a *rishi*<sup>4</sup> of a white complexion, with one face and two hands. The right hand is in the ‘bestowing’ attitude (*mudra*). The left hand holds a rosary<sup>5</sup> and an anointing vase or pitcher.<sup>6</sup> He is dressed in white silk, with Amitābha seated in the locks of his hair.

The secondary figures depict scenes, which are eight in number, four being on each side of the central figure. On the right are the following scenes:—

1. **Dread in Fire.** Two villagers being at enmity, one of them set fire to the other's house; when the one in the burning house, unable to escape, prayed ‘O! Avalōkita!’ Instantly over his house appeared a white cloud, which gave forth a copious shower of rain, and so the fire was quenched.
2. **Dread in Prison.** Once a thief entered the king's store and finding there a vase of wine drank deeply, and becoming intoxicated fell asleep. In the morning the king's servants found him and having fettered him cast him into prison. In his distress the man prayed to Avalōkita. Then a bird of five colours, an incarnation of Avalōkita, appeared and loosened his chains, and the prison door was opened and the man escaped to his home.
3. **Dread in Plunder.** A wealthy merchant set out to Maru, with a thousand camels and five hundred of the best horses laden with valuables. He saw by the way the bones of many previous travellers, who had been murdered by robbers; and he himself was attacked by these robbers. In his fear he prayed to Avalōkita, when instantly appeared a host of heroes armed with swords — incarnations of Avalōkita himself —, who came to the merchant's rescue, and defeating the would-be robbers the merchant escaped in safety.
4. **Dread in Water.** Five thousand merchants went to the Southern Ratnadwip (= Ceylon) in three ships. In returning to their own country they filled one ship with jewels and setting sail they reached Chandan-bhūmipradhan-dwip.<sup>7</sup> The ‘wealth-owners’ (spirits) of the ocean being angry, sent storms which blew the ships out of their courses. And when the ships were enveloped in a mighty wave and about to founder one of the merchants prayed to Avalōkita. Then instantly the storm ceased, and they all reached their own countries in safety.

<sup>2</sup> *Arch. Survey, West-India, Rep.* No. 9.

<sup>3</sup> *spyan-ras-gzig.* — There is no element in the word representing *īvara*.

<sup>4</sup> *Drang-srong.*

<sup>5</sup> The rosary is almost a *chinha* of Avalōkita.  
<sup>6</sup> *spyi-blugs* (= literally ‘crown of head’ + ‘to put’): Beal, *Si-yu-ki*, II. 137) appears to have misinterpreted this object. It is also believed to hold perfume.

<sup>7</sup> *Tsan-l丹-sa-mchhog kyi gling*, probably the Sunderbans or their eastern section, the modern Sandwip.

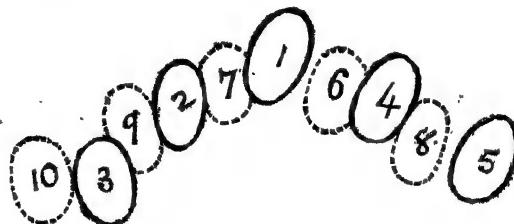
On the left hand of the central figure are depicted the following scenes:—

5. **Dread of Enemy.** A king named Oribishar was sleeping in a grove, when a party of armed enemies surrounded him and were about to kill him, when he prayed to Avalokita, who instantly appeared, and from beneath his feet arose a fearful wind which dispersed the enemies to 'the ten directions.'
6. **Dread of Elephant.** A girl went to a forest to gather flowers. She encountered an elephant named Khūnī(=? bloody), which caught her around the waist with his trunk and was about to kill her, when she prayed to Avalokita. Then the elephant instantly released her and she escaped unhurt.
7. **Dread of Lion.** A wood-cutter went to a forest, and met a hungry lioness which was about to seize and eat him. Being much terrified he prayed to Avalokita. Then instantly appeared a white boy<sup>8</sup> dressed in tree-leaves and lifting him up bore him off through the air and set him down in the midst of the city.
8. **Dread of Venomous Snakes.** A courtesan on her way to a merchant's house after dark, after leaving her house was attacked by a black venomous snake. In her fear she prayed to Avalokita, then the snake immediately became white (i.e. harmless) and disappeared into the river.

## II. 'The Nine Bôdhisattvas.'

This group of Buddha and 'The Nine Bôdhisattvas' is also in Cave XVII. and forms photograph 'B' details of L' of Griffith's Series and paragraph §XXXI of Burgess, who merely notes regarding it that Buddha stands surrounded by four Arhats and two Bôdhisattvas.<sup>9</sup>

'The Nine Bôdhisattvas' consist of four unadorned disciples standing in front, and in the background five bejewelled and crowned lay devotees. Târanâtha describes them in his *madsad brgya* or *The Hundred Deeds*. Following his description, I give here a key to the picture, in which the firm-line ovals represent the faces of the figures in the foreground, and the dotted ovals the faces of the background figures of the group:—



1. **Sâkyâ Muni.**
2. **Samantabhadra**, incarnate as a disciple of Buddha.
3. **Vajrapâni** do.
4. **Manjusri** do.
5. **Avalokita** do.
6. **Brahmâ**, incarnate as an earthly king to hear Buddha's teaching.
7. **Indra** do. do.
8. **Îswara** do. do.
9. **Vishnu** do. do.
10. **King Prasenajit<sup>10</sup> of Kôsala**, a contemporary of Buddha and one of his first converts.

This is of course a mythical arrangement of Buddha's disciples. But the Lamas, following their Indian traditions, explain that four of the historic disciples of Buddha and four of

<sup>8</sup> Literally 'son.'

<sup>9</sup> Op. cit. p. 69.

<sup>10</sup> gsal-rgyal. See also Csoma de Körösi in *Asiatic Researches*, XX. p. 76, 294, &c.

his lay hearers were incarnations of the deities and Māhāyāna Bōdhisattvas above specified. Attention is invited to the rosary as the *chinha* of Avalokiteśvara. Indra's third horizontal eye in the forehead is also characteristic, and Indra is usually the umbrella-holder to Buddha.

In conclusion, I may note that for several years I have been engaged on a work dealing with quite an untrodden field of Indian Buddhism, for the study of which I have had exceptional opportunities, *viz.*, 'The Tantric Buddhism of Magadha as illustrated by its remains, and in its relations to the Lamaic Pantheon.'

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI,

1476 A. D.

BY TAW SEIN KO.

The absence in the Buddhist Church of any organized ecclesiastical hierarchy under a central Government renders it imperative that some kind of efficient check should be devised for the due maintenance of discipline, harmony, and moral control. It was, therefore, ordained by Gautama Buddha that twice in the month, at full moon and at new moon, and also once a year, at the end of the rainy season, meetings should be held, where the assembled priests should be asked whether they had committed any of the offences mentioned in the *Pātimokkha*, or whether the commission of such offences by any of them had been seen, heard of, or suspected by the others. The former meetings are called *uposatha* and the latter *pavāraṇā*. For the purpose of holding these meetings, at which it is the bounden duty of all priests to attend, it is necessary that a convenient and central place should be appointed. Such a place is called a *simā*,<sup>1</sup> and the ceremonial for its consecration is prescribed in the second *khandhaka* of the *Mahāvagga*, a part of the *Vinaya Piṭaka*. This ceremonial has, however, been interpreted in various ways by the commentaries and scholia on the *Mahāvagga*, such as the *Vinayatthikathā*, *Sāratthadīpanī*, *Vimativinodanī*, *Vinayatikha* by Vajirabuddhithēra, *Kāñkhāvitaraṇī*, *Vinayaviničchhayapakarana*, *Vinayasāṅgahapakaraya*, *Simḍalāñkārapakarana*, and the *Simḍalāñkārasaṅgha*; and the object of the Kalyani Inscriptions is to give an authoritative ruling on these varied opinions; and to prescribe a ceremonial for the consecration of a *simā*, which shall be in accordance with what is laid down by Gautama Buddha, and which, at the same time, shall not materially conflict with the interpretations of the commentators.

Incidentally the inscriptions are meant to prove the 'apostolic succession' of the Buddhist priesthood of Burma, and give a good deal of valuable information as to the geography of the period. So many positive current dates are also given, with references to Sinhalese and Burmese History, that the historical truth of many of the statements contained in them should be capable of conclusive proof.

A *simā* serves another purpose than that above explained. It is the place where the *upasampada* ordination and other ecclesiastical ceremonies are performed. Unless the consecration of the *simā* is considered to be valid, the ceremonies performed therein are held to be null and void. Hence a *simā* is intimately connected with the existence of the Buddhist Priesthood, on which the whole fabric of Buddhism rests.

The following account of the manner in which *simās* are at the present day consecrated in Burma will be of interest, as showing how the accretions of ages have modified the simple ceremonial of Gāutama Buddha. A piece of land suitable for the consecration of a *simā*, and generally measuring about 105 or 126 feet in perimeter, is obtained from the British Government, which declares that the land is *visunagāma*, that is to say, land in respect of which revenue and all usufructuary rights have been irrevocably relinquished by the secular authorities in favour of the Buddhist Priesthood. Within the limits of this land, the learned and qualified priests, who have been appointed to perform the ceremony of consecration,

<sup>1</sup> The modern Burmese word for this is *bēng*, spelt *sim*.

mark the extent of the *simā*. At the distance of about ten feet from the boundaries thus marked an outer boundary-line is indicated. The land enclosed within these two boundary-lines is levelled and cleared and besmeared with mud. When the mud is dry, allotments of space, measuring six by three feet, are marked out in rows with lime or red earth, and an awning is constructed over the whole ground. Then a Chapter, consisting of ten or fifteen priests, take their seats in the first allotment of space in the first row and proceed to intone by turns the *kammavācha* for the desecration of a *simā*, it being held necessary that, for the proper consecration of the new *simā*, the one which may possibly exist on the same site, should be first desecrated. This ceremony is repeated till the last allotment of space in the first row is reached. The priests then seat themselves in the last allotment of space in the second row and continue the intonation of the same *kammavāchā*. The same ceremony is repeated till the first allotment of space in the second row is reached. Thus, once in a forward order, and then in a reverse order of the allotments of space arranged in rows, is the same *kammavāchā* intoned till the number of rows has been exhausted. The ceremony of desecrating a *simā* is repeatedly performed for about a week or ten days. After this, one or two days' rest is given to the officiating priests.

Twenty or thirty learned and qualified priests are now selected; and they proceed to mark the limits of the proposed *simā*, such limits being smaller in extent than those of the *visuṅgāma*. At the four corners of the site of the *simā*, and also on its sides, pits are dug deep enough to hold as much water as will not dry up before the conclusion of the intonation of the *kammavācha* for the consecration of a *simā* — such water being regarded as the boundary. At the distance of a foot and a half from these pits, towards the inside, bamboo trellis work is set up, and the space thus enclosed is decorated with various kinds of flags and streamers, water-pots covered with lotus and other flowers, plantain trees, sugarcane, cocoanut flowers, *babyē* leaves, and *nēśū* grass. The awning mentioned above is likewise adorned with a ceiling of white cloth and with festoons of flowers.

Meanwhile, the pits are continually filled with water, so that it may not dry up before the ceremony is over. When the time approaches for the ceremony to begin, no more water is poured into the pits. Near each of them, a junior priest is stationed to furnish the officiating senior priest with replies in respect of the boundaries of the *simā*. At the appointed hour, the senior priest, holding a *kammavāchā*, slowly walks along the boundary-line of the *simā*. Approaching the Eastern 'water-boundary' he asks: — "Purathimāya disdyā kīñ nimitan?" and the junior priest answers: — "Udakayā, bhantō." Similar questions and answers are asked and given also at the South-eastern, Southern, South-western, Western, North-western, Northern, and North-eastern points of the site, and to make the boundary-line continuous, also at the Eastern and South-eastern points, which have already been proclaimed. The questions and answers are asked and given first in Pāli and then in Burmese. The same ceremony of proclaiming the boundaries is repeated by two other senior priests in succession. After the boundaries have thus been proclaimed three times, the *kammavācha* for the consecration of a *samaṇasamivāsakasimā* is intoned seven (or eight) times by three of the priests at a time. After this, the *kammavācha* relating to the consecration of an *avippavāsasimā* is chanted.

At the conclusion of the above ceremonies, a statement recording the year, month, day, and hour at which the *simā* was consecrated, the names of the senior priests who officiated at the ceremonies, and the name of the *simā*, is publicly read out. Lastly, in honour of the occasion, drums and conch-shells are sounded, and muskets are fired, and a shout of acclamation is raised by the people.

The above account is similar to that recorded in the Kalyāṇī Inscriptions, which are frequently cited or appealed to as the ruling authority on the ceremonial relating to the consecration of *simās*.

Dhammadchēti, or Ramādhipati, King of Pegu, who erected these inscriptions in 1476 A. D., was an ex-priest, who, in emulation of Asōka, Sirisaṅghabōdhi-Parakkamabāhu, and other Buddhist kings of old, made the purity of Buddhism one of the objects of his earnest solicitude. The main object in founding the Kalyāṇi-simā appears to have been to afford to the Priesthood of Rāmaññadēsa<sup>2</sup> a duly consecrated place for the purpose of performing the upasatha, upasampada, and other ecclesiastical ceremonies, and indirectly to secure continuity in their apostolic succession from Mahinda, the Buddhist Apostle to Ceylon. It was held that the succession from Sōna and Uttara, the missionaries to Suvaṇṇabhūmi, had been interrupted in Burma because of the violent political convulsions to which the country had been subjected. In the 11th century A. D., the Talaing Kingdom of Patōn was conquered by Anuruddha or Andratāzō, King of Pagān; and two centuries later, the Pagān monarchy was, in its turn, overthrown by three Shān brothers, who took advantage of the dismemberment of the Burmese Empire caused by a Chinese invasion in 1284 A.D. While the Upper Valley of the Irrawaddy was passing through troublous times, the Talaings of the lower country had been fighting among themselves after they had regained their independence from subjection to Burma. Thus, during the four centuries that preceded the accession of Dhammadchēti, Burma had scarcely enjoyed peace for any great length of time, and matters appertaining to the Buddhist Religion had not been efficiently supervised or regulated.

The Kalyāṇi-simā derives its name from the fact that it was consecrated by the Talaing priests, who had received afresh their *upasampadā* ordination at the hands of the Mahāvihāra fraternity, the spiritual successors of Mahinda, on the Kalyāṇi River near Colombo. In the fifteenth and sixteenth centuries Buddhist priests from all parts of Burma, from Ceylon and Siam, flocked to it to receive their *upasampadā* ordination. Even at the present day, priests, whose ordination is of doubtful validity, will suffer themselves to be re-ordained in it.

In preparing for the present study of the Kalyāṇi Inscriptions, owing to want of time, I had no access to the original stone-slabs. The text was collated from two palm-leaf manuscripts, one of which was found among the papers of the late Dr. Forchhammer, and the other was procured from the Bernard Free Library at Rangoon. On the whole, the latter manuscript, marked (B) preserves a better text, and has been generally followed in the present paper. Numerous palm-leaf copies of the Pāli text of the Kalyāṇi Inscriptions are extant, and are carefully preserved owing to their containing an account of the proper ceremonial of consecrating a simā. No apprehension need, therefore, exist that there is any material divergence between the present edition and the original text of the inscriptions. Indeed, the general accuracy of the MSS. above alluded to will be shown later on in this *Journal*.

The Kalyāṇi Inscriptions are situated at Zaingganaing, the western suburb of the town of Pegu. They comprise ten stone slabs covered with inscriptions on both sides, and are arranged in a row. Owing either to the vandalism of the Portuguese adventurer, Philip de Brito, who, for ten years, held supreme power in Pegu at the beginning of the 17th century A. D., or to the insensate fury of Alompra's soldiery, who plundered Pegu in 1757 A. D., all of them are more or less broken; but the fragments, which are lying scattered about, are capable of at least partial restoration<sup>3</sup>. When whole, their average dimensions were about 7 feet high, 4 feet 2 inches wide, and 1 foot 3 inches thick. There are 70 lines of text to each face, and three letters to an inch. The language of the first three stones is Pāli, and that of the rest is Talaing, being a translation of the Pāli text.

<sup>2</sup> The modern "Kingdom of Pegu," that is, the Talaing Country.

<sup>3</sup> [The Government of Burma has very kindly entrusted to me the task of restoring these invaluable documents to their original condition, as far as is now practicable. The work has been already begun.—ED.]

I would here advert to the absolute silence of these lithic records regarding the celebrated Buddhist divine Buddhaghôsa, the author of the *Visuddhimagga* and *Aṭṭhasâlîni*, and the Apostle who is reputed to have brought a complete set of the Buddhist scriptures from Ceylon to Patôn in the 5th century A.D. If the story about Buddhaghôsa's advent to Patôn be historically true, the event would have been considered to be an important epoch and would certainly have been mentioned in these inscriptions, which give a *r  sum  * of the vicissitudes of Buddhism in Burma and Ceylon, and which were erected by a king, who was called from the cloister to the throne, and to whom every kind of information was accessible. Considering that the identification with the Suvaṇṇabh  mi of the ancients has been urged in favour of three countries, namely, R  maññad  sa, the Malay Peninsula, and Cambodia, in all of which gold is found, one cannot help being sceptical as to the historical accuracy of the account relating to the mission of Buddhaghôsa to Patôn. Such scepticism becomes somewhat confirmed, when it is borne in mind that there is no palaeographical affinity between the Talaing and Siñhalese alphabets, and that Cambodian writers affirm that the great divine came to their country, *vide* Bowring's *Kingdom and People of Siam*, (Vol. I, page 36). See also the conclusions of Mr. Foulkes in his careful researches into the legends of Buddhaghôsha; *ante*, Vol. XIX, pp. 121-122.

My notes to the Kaly  pi Inscriptions are in preparation, and will form the subject of a separate study with a transcription of the P  li text into the Burmese character.

In brief the 'contents' of the P  li text on the three stones are as follows:—

#### OBVERSE FACE OF THE FIRST STONE.

##### Introductory Observations.

Convocation of the Third Buddhist Council and despatch of missionaries. Arrival of S  ra and Uttara at Golamattikanagara in Savanñabh  mi. Decline and fall of R  maññad  sa. Its conquest by Anuruddha, King of Pug  ma (Pagan). King Sirisaṅghab  hi-Parakkamab  hu reforms Buddhism in Ceylon. Uttaraj  vamah  th  ra, Preceptor of the King of Pug  ma, visits Ceylon. His pupil, Chhapata remains behind; and, after ten years' residence, returns home, accompanied by four other th  ras. Schisms in the Buddhist Church at Pug  ma consequent on the death of Uttaraj  vamah  th  ra.

#### REVERSE FACE OF THE FIRST STONE.

##### Introductory Observations. — (Concluded).

Schisms at Dalanagara and Muttimanagara. Such ecclesiastical ceremonies as the consecration of a *sim  * and *upasampad  * ordination are performed in various ways. Accession of R  madhipati. His reflections on the valid manner of consecrating a *sim  *.

#### OBVERSE FACE OF THE SECOND STONE.

##### Mission to Ceylon.

The King's reflections concluded. After consultation with the learned th  ras he is confirmed in his opinion regarding the *sim  ripatti* and *parisaripatti* of the *upasampadd  * and other ecclesiastical ceremonies in R  maññad  sa. Twenty-two th  ras are invited to visit Ceylon and introduce into R  maññad  sa the Siñhalese form of *upasampadd  * ordination, as practised by the Mah  vih  ra sect, founded by Mahinda. The invitation is accepted. Offerings for shrines and priests in Ceylon, and presents for King Bh  uvanekab  hu, as also letters for priests and the king, are prepared. Chitrad  ta and R  madûta accompany the th  ras to Ceylon.

#### REVERSE FACE OF THE SECOND STONE.

##### Re-ordination of the priests from R  maññad  sa.

Departure of the party in two ships. Chitrad  ta's ship arrives first. Reception by the King of Ceylon. R  madûta's ship arrives. Various shrines are visited. The priests from R  maññad  sa

dēsa are re-ordained on the Kalyāṇī River by a Chapter elected from the Mahāvihāra sect. The Siūhalese King confers titles on them. Rāmadūta's ship returns home and arrives safely. Chitradūta's ship is wrecked at Kalambu (Colombo). Chitradūta's party is again shipwrecked. The members of the party travel on foot to Nāvutapattana, whence four *theras* and their disciples travel on to Komālapattana. Of the latter party, six *theras* and four young priests die and the rest reach home.

#### OBVERSE FACE OF THE THIRD STONE.

##### Consecration of the Kalyāṇi-simā.

Rāmādhipati's reception of the eleven *theras*, who return by Rāmadūta's ship. A site is selected for the consecration of a *simā* for these *theras*. Enquiry is held into the antecedents of the *theras* and their disciples. A Chapter consisting of nine *theras* and five young priests is appointed for consecrating the proposed *simā*. Ceremonies of desecration and consecration are performed, and the *simā* is named the Kalyāṇi-simā, after the river where the officiating priests received afresh their *upasampadā* ordination. The priests of Rāmaññadēsa request Rāmādhipati to be permitted to receive the Siinhalese form of the *upasampadā* ordination. Suvaṇṇasōbhāṇa-thēra is appointed *upajjhāya*.

#### REVERSE FACE OF THE THIRD STONE.

##### Establishment of the Siinhalese form of ordination in Rāmaññadēsa.

The priests of Rāmaññadēsa receive the Siinhalese form of *upasampadā* ordination in the Kalyāṇi-simā. Rāmādhipati's edict to the priesthood regarding admission into the Order. Expulsion of pseudo-priests from the Order. Royal gifts to *bhikkhus* and *sāmanerās*. Hortatory verses.

I will now give a translation of the MS. Text. The transcribed text which follows the translation is that collated from the MSS. above alluded to.

#### TRANSLATION.

##### Obverse face of the first stone.

*Reverence to the Blessed One, the Holy One, the Fully Enlightened One.*

May the excellent Religion of the Conqueror flourish and prosper, and may reverence be paid to Buddha!

The purification of the Religion of the Conqueror was effected by Rāmādhipati, King of Rāmaññadēsa. An account of this event will be related.

During the reign of Rāmādhipatirāja, King of Rāmaññadesa, the Religion of the Conqueror became purified.

Two hundred and eighteen years had passed away since the attainment of Parinirvāna by the Fully Enlightened One, the Sage of the Sakyas, when Dhammasōkarāja was inaugurated as king. In the fourth year after this event, owing to Nigrōdhasāmanera, the King had great faith in the Religion of Buddha<sup>4</sup>; and the gifts and honours to the priests greatly increased, while those to the heretics diminished.

The heretics, for the sake of gifts and honours, embraced the ascetic life among certain priests, received the *upasampadā* ordination, and promulgated their own heresies, such as the *Sassata* heresy. Some took orders themselves, assumed the guise of priests, and taught their own heretical doctrines. All these heretics mixed promiscuously with, and resided among, the priests, who performed *uposatha* and such other ecclesiastical ceremonies. Owing to this cir-

<sup>4</sup> As the Burmese reckon the *parinirvāna* to have taken place in 544 B. C., this yields 322 B. C. as the traditional date of the conversion of Asōka to Buddhism.

cumstance, the Saṅgha considered that the *parisā* was corrupt, and would not perform *upōsatha*. Therefore, for seven years, the performance of this ecclesiastical ceremony had ceased in the Asokārāma monastery.

On account of these circumstances, King Dhammasoka became desirous of purifying the Religion by removing the impurity, heresy, and corruption that had arisen in it, and secured the co-operation of Moggaliputtatissamahathēra. Having acquired, by study, the knowledge that the Fully Enlightened One was a Vibhajjavādi, and that those who professed the doctrines of the Sāsāra and other schools, were heretics, the King convoked an assembly of all the priests. Those who held similar doctrines, were commanded to form themselves into groups, and each group was dismissed one by one. There were six millions of priests professing the Religion, who, if asked what the belief of the Fully Enlightened One was, would say that he was a Vibhajjavādi, while the sinful, heretical priests, who declared that the Fully Enlightened One professed the doctrines of the Sāsāra and other schools, numbered sixty thousand. The King directed all the sixty thousand sinful priests to leave the Order, and, saying : "Now that the *parisā* has been purified, let the Saṅgha perform *upōsatha*," returned to the city.

Therefore, Moggaliputtatissamahathēra performed *upōsatha* in the Asokārāma monastery in the company of all the six millions of priests. This being concluded, he promulgated, in an enlarged and expanded form, but on the lines indicated by the Blessed One, the treatise called *Kathavatthu*, of which a summary had been expounded by the Blessed One. Subsequently, like as the venerable Mahakassapathēra selected five hundred priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññā*, and the four *patisambhidās*, and convened the First Council, which sat for seven months ; and like as the venerable Mahayasathēra selected 700 priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññās* and the four *patisambhidās*, and convened the Second Council, which sat for eight months ; even so did he (Moggaliputtatissamahathēra) select 1,000 priests, in whom all passions were extinct, and who had attained to the possession of the six *abhiññās* and the four *patisambhidās*, and convened the Third Council, which sat for nine months. At the conclusion of this Council, he foresaw, that, in the future, the Religion would be established in foreign countries, and sent such theras as Majjhantikathēra with the injunction : "Do you establish the Religion in such and such countries." Of these theras, he sent Mahāmahindathēra to establish the Religion in the Island of Tambapanni, and Sōṇathēra and Uttarathēra to establish the Religion in Ramaññadēsa, which was also called Suvaṇṇabhūmi.

At that time, a king, called Sirimāsoka, ruled over the country of Suvaṇṇabhūmi. His capital was situated to the north-west of the Kēlasabhapabbatachētiya.<sup>5</sup> The eastern half of this town was situated on an upland plateau, while the western half was built on a plain. This town is called, to this day, Gōlamattikanagara,<sup>6</sup> because it contains many mud-and-wattle houses resembling those of the Gōla people.

The town was situated on the sea-shore ; and there was a *rakkhasī*, who lived in the sea, and was in the habit of always seizing and devouring every child that was born in the King's palace. On the very night of the arrival of the two theras, the Chief Queen of the King gave birth to a child. The *rakkhasī*, knowing that a child had been born in the King's palace, came towards the town, surrounded by 500 other *rakkhasas*, with the object of devouring it. When the people saw the *rakkhasī*, they were stricken with terror, and raised a loud cry. The two theras, perceiving that the *rakkhasī* and her attendants had assumed the exceedingly frightful appearance of lions, each with one head and two bodies, created (by means of their supernatural power) monsters of similar appearance, but twice the number of those accompanying the *rakkhasī*, and these monsters chased the *rakkhasas* and obstructed their further progress.

<sup>5</sup> Near Bilin in the Shwēgyin District.

<sup>6</sup> Ayetpēma in the Shwēgyin District.

When the *pisâchas* saw twice their own number of monsters created by the supernatural power of the two *theras*, they cried out: "Now we shall become their prey," and, being stricken with terror, fled towards the sea. In order to prevent the return of the *pisâchas*, the *theras* established a cordon of guards around the country, and preached the Brahmajâlasutta to the people, who had assembled together. At the conclusion of the sermon, 60,000 people attained to the comprehension of the Truth; 3,500 men and 1,500 women renounced the world, and the rest were established in the 'Three Refuges' and the *silas*. Thus the Religion was established in this country of Râmaññadêsa by the two *theras* in the 236th year<sup>7</sup> that had elapsed since the attainment of Parinirvâna by the Fully Enlightened One.

Thenceforward, in Râmaññadêsa, all princes, born on the anniversary day of that event, were named Sônuttara. In order to shield all new-born infants from the danger of being seized by the *rakkhusi*, the appearances created by the supernatural power of the *theras*, were inscribed on armlets, wristlets, and leaves, and placed on their heads; and a stone, on which the same appearances were engraven, was placed on the top of a hill to the north-east of the town. This stone may be seen to this day.

Since its introduction, the Religion flourished for a long time in Râmaññadêsa. In course of time, however, the power of Râmaññadêsa declined, because civil dissensions arose and the extensive country was broken up into separate principalities, and because the people suffered from famine and pestilence, and because, to the detriment of the propagation of the excellent Religion, the country was conquered by the armies of the Seven Kings. Owing to these calamities, the priests, residing in Râmaññadêsa, were unable to devote themselves, in peace and comfort, to the acquisition of scriptural knowledge, or to the observance of the precepts; and the Religion also declined.

During the reign of Manâhari, who was also known by his princely name of Sûriyakumâra, the power of the kingdom became very weak. This happened in the 1600th year<sup>8</sup> that had elapsed since the attainment of Parinirvâna by the Fully Enlightened One.

In 1801, Anno Buddhæ, and 419, Sakkaraj, King Anuruddha, the Lord of Arimaddanapura, took a community of priests together with the Tipitaka (from Râmaññadêsa), and established the Religion in Arimaddanapura, otherwise called Pugâma.

One hundred and seven years after this event, or in the year 526,<sup>9</sup> Sakkaraj, King Sirisanghabodhi-Parakkamabâhu purified the Religion in Lañkâdipa.

Six years after the latter event, or in the year 532, Sakkaraj, Uttarajivamahâthêra, the Preceptor of the King of Pugâma, with the object of worshipping at the shrines in Lañkâdipa, set out for Kusimanagara,<sup>10</sup> saying to himself: "I shall embark in a ship with a great many priests." Who was this Uttarajivamahâthêra? He was a native of Râmaññadêsa, and was a pupil of Ariyavamsathêra, who was a disciple of Mahâkalathêra, a resident of Kappunganagara.<sup>11</sup> Mahâkalathêra was a pupil of Prânadassimahâthêra, who lived at Sudhammanagara.<sup>12</sup> This mahâthêra was endowed with *lôkiyajjhâna* and *abhiññâ*. Being thus gifted, he would, every morning, proceed to Magadha and sweep the court-yard of the Mahâbôddhi tree in Uruvêla, return to Sudhammapura, and go on his alms-pilgrimage. One morning, while he was sweeping the court-yard of the Mahâbôddhi tree, certain traders, who lived in Uruvêla, and were on their way to Magadha from Sudhammapura, saw him, and, on their return, related what they had seen to the people of Sudhammapura. Thus it was that the possession of supernatural powers by Prânadassimahâthêra, as a concomitant of his attainment of *lôkiyajjhâna* and *abhiññâ*, became known.

(To be continued.)

<sup>7</sup> Or 308 B. C.

<sup>8</sup> Or 1056 A. D.

<sup>9</sup> Or 1164 A. D.

<sup>10</sup> The modern Bassein. See ante page 18ff.

<sup>11</sup> Kabaing near Twântë in the Hanthawaddy District.

<sup>12</sup> The modern Datôn in the Amherst District.

## THE NAME "BASSEIN."

BY MAJOR E. C. TEMPLE.

The name Bassein is perhaps the most irritating of all Anglo-Indian corruptions, for there are three towns in the Indian Empire so named by Europeans at the present day, and none of them are so known to the natives.<sup>1</sup>

The most important of these towns is Bassein in Burma,<sup>2</sup> then comes Bassein in Bombay, and lastly there is Bassein in Berar. The natives of these respective countries call Bassein in Burma Pabéng, Bassein in Bombay Wasai, and Bassein in Berar Básim or Wásim.

Old European names for Bassein in Bombay have been Baxai, Baçnim,<sup>3</sup> Basain, Bassai, Bessi; but those for Bassein in Burma have been far more diverse, puzzling, and, it may be said also, interesting. It has been known by many variations of such widely differing words as Cosmin, Persaim and Bassein.

To take Cosmin first. Yule, *Hobson-Jobson*, s.v., quotes Cosmin in 1516 and 1545, Cosmym in 1554, Cosmi in 1566 and 1585, Cosmin in 1570 and 1587. In 1800 Symes quotes a chart by Wood, called the "Draught of the River Irrawaddy or Irabatty," published in 1796, which gives both Cosmin and "Persaim or Bassein," as towns 30 or 40 miles apart. I have in my possession an atlas of old maps of the regions about Burma, and from these I can add information on this point. Cosmi appears in du-Val's map of the "Royaume de Siam et des Pays circonvoisins," 1685; in Van der Aa's maps in 1720, (1) *dressez sur les voyages de Nuno de Cunha*, (2) *décrites par Lopo Soares d'Albegeria*, (3) Dutch map after Nuno da Cunha, (4) Dutch map after Ralph Fitch, (5) Dutch map after Lopo Soares d'Albegeria, (6) Dutch map after Fernando Perez d'Andrado (7) Dutch and French maps after Caspar Balby; in Pierre Mortier's map of "les isles d'Andemaon, Ceylan, les Maldives," 1740. Cosmin appears in that fine scientific production Coronelli's *Route Maritime de Brest à Siam*, 1685; in del'-Isle's *Carte des Indes et de la Chine*, 1705, copied in 1710, and again by Covens and Mortier in 1720; in Van der Aa's maps, 1720, (1) *décrít par Ralph Fitch*, (2) Dutch map after Caesar Frederiks; in a French map, 1764, "Carte des Royaumes de Siam, de Tunquin, Pegu, Ava, Aracan." And, lastly, a French map, "Carte de l'Empire Birman dressée et dessinée par Desmadryl jeune, 1825" gives Persaim as 35 "milles anglais" north of Cosmin, Persaim being the more important place.

For Persaim, Yule, s. v., quotes Dalrymple's *Repertory* in 1759, a chart by Capt. Baker in 1754, Symes in 1795, and Wood's chart above mentioned in 1796. These two last he quotes for both Bassein and Persaim,<sup>4</sup> and also for "Persaim or Bassein." Crawfurd, *Embassy to Ava*, p. 513, quotes Lester, 1757, for Persaim.

Bassein appears to have come into use about the beginning of this century. It is Bassein throughout in Wilson's *Documents relative to the Burmese War*, 1827, who quotes, p. xliv, a *Gazette* Notification of 1826. It is Bassein also in Jackson's map, 1826, attached to Wilson's book. Boileau Pemberton's exceedingly rare and admirable "Map of the Eastern Frontier of British India with the adjacent countries extending to Yunan in China," 1838, has Bassein. But for the lower portion of the "Irawattee River" Pemberton expressly quotes "the chart of the late Colonel Wood of the Bengal Engineers and the map of Major Jackson, Deputy Quarter-Master-General of Bengal." Snodgrass, *Burmese War*, 1827, p. 289, also has Bassein throughout. By the time of the Second Burmese War in 1852 Bassein seems to have become thoroughly established, *vide* Wilson, *Narrative of the Burmese War in 1824-6, 1852*, p. 81; Laurie's *Pegu*, 1854, pp. 218ff; and in most authors of the period.

The evidence then is that up to 1764, A. D., Cosmin was the usual European name for the

<sup>1</sup> As an instance of the rise of corruptions in place names in the East, I found an impressive photograph of the great Kègun Caves in the Amherst District labelled in a Rangoon Photographer's show-book, "The Cocoon Cave."

<sup>2</sup> When the author was stationed at Bassein in Burma, about 17 years ago, letters for "Bassieu" were constantly sent to the wrong place.

<sup>3</sup> Yule, *Hobson-Jobson*, s. v., Bassein. Campbell, *Bombay Gazetteer*, Thana, Vol. XIV. pp. 28 ff.

<sup>4</sup> Persaim occurs at pp. 57, 58, 62, etc. in Symes.

place, that by 1800 the situation of "Cosmin" had become forgotten, that by 1750 Persaim had also become established, and that Bassein began to supersede Persaim about 1800.

The modern Burmese name is Pabēng, by ordinary Burmese phonetics used for Pubēng, spelt Pusin and Pusim.

In the Kalyāṇī Inscriptions (1476 A. D.) we have Kusima-nagara for Bassein and Kusimamāṇḍala for the Bassein division of the Talaing Territories (Ramaññadēsa). In the Kaung-'mūḍdō' Inscription (1650 A. D.),<sup>5</sup> we have Kubēng, and in the Pōsūḍaung Inscription (1774 A. D.) we have again Kubēng (spell Kusim). Yule says, *s. v.* Cosmin, that Alaungp'ayā changed the name from Kubēng to Pubēng on his conquest of the Talaing Country in 1755-60. This is comparable with that monarch's well-known deliberate change of the name Dagōn to Yāngōn (Rangoon) in 1755,<sup>6</sup> but Yule's statement is unfortunately bad history, because we have Yule's own and other evidence to show that Persaim (Pubēng) was used before the date of Alaungp'ayā's conquest in 1755-60.

It is, however, evident from the above quotations that the Burmese changes of sound must have been synchronous with the European attempts to pronounce them: that as long as the Burman said Kabēng, the European said Cosmin, etc.: and that when the Burman changed his pronunciation Kabēng to Pubēng, the European used Persaim. The uncertainty in the initial consonant was still observable among the Burmans up to nearly the middle of this century, for Yule, *Ava*, p. 352, quoting Colonel Burney, 1830, says it is uncertain whether he wrote Kothein or Pothein for Bassein:—"The letter in Burney's MS. is doubtful."

This change from initial P to K in such names is not isolated, and is probably purely phonetic, for we have a well-known place name in Upper Burma, now called Pak'an (spelt Puk'an), which in old Burmese MSS. is written Kuk'an. Doubtless upon this hint other examples might be unearthed.

The s in such words as Bassein, Syriam, Tenasserim, Cassay,<sup>7</sup> where the Burman distinctly uses b, may be due to two causes.

Firstly, the Talaing pronunciation may be responsible, as the Talaings use s for the same letter that the Burmese pronounce b. The Talaing pronunciation of the name Bassein is Pasēm or Pasim, according to dialect.

Secondly, many early European writers, such as Sangermano, could not say b and attempted to reproduce the sound by s. In Sangermano we have many instances of s for b in parts of Burma beyond the influence of the Talaing tongue.

Thus, Sangermano, in a short account of the Burmese language, writes, p. 145<sup>8</sup>:—"Thus, I go is suà si; I went, suà bi; I will go, suà mi." And again:—"Thus, the imperative go is suà tò; is he gone, suà bi lâ; by going, suà lién." These vernacular expressions are really pronounced bwá ðé, bwá býi, bwá mî, bwá dâ, bwá bi lâ, bwá lién.<sup>9</sup>

Besides the above we have such strong instances on the following:—p. 95, sein=bēng; p. 144, són=bōng (three); p. 78, sesaucchì=bwébaukchi, a sergeant, (see *ante*, Vol. XX. p. 433), p. 104, Mengasalot, by mistake for Mengalasot, for the well-known book Mingalābôk; pp. 35;

<sup>5</sup> Yule, *Mission to Ava*, p. 307.

<sup>6</sup> Yule, Hobson-Jobson, quotes in support Forchhammer's *Notes on the Early Hist. and Geog. of British Burma*, No. 2, p. 12. Forchhammer's statement that the word pubēng means a "hot image-house" is false etymology, for no Burman would use the expression, but would say "bēngbhû;" besides bēng is not an "image-house," but a "hall of ordination." It may be interesting to make the following quotation from Symes, *Embassy to Ava*, 1800, p. 28:—"Previous to his departure from Dagon, Alompra laid the foundation of the town now so well known by the name of Rangoon or Drangoon, which signifies victory achieved (sic). Here stood in former days a large populous city called in the Pali Singouterra. And here is a puzzle: close to "Dogon" in two maps by Van der Aa, 1720, both after Caspar Balby, is a place called "Lungan." If this = "Rangoon" the received tale falls.

<sup>7</sup> See Crawfurd's *Embassy to Ava*, pp. 283-284, and Yule, Hobson-Jobson, *s. v.*

<sup>8</sup> The pages refer throughout the paper to the reprint of 1885.

<sup>9</sup> It must be remembered that, as Sangermano wrote in Italian, all his transcriptions of Burmese sounds must be treated as Italian words.

51, etc., *Cassè=Kabè* (=Manipur); pp. 53, 73, &c. *Badonsachen=Baddunbaken*, a title of King *Buddayā* both before and after his accession to the throne, p. 177. *Damasat=Dammabat*, the great Burmese law book (*Pāli*, *Dhammasatta*, *Skr.*, *Dharmaśāstra*).

Similar evidence is forthcoming from Quirini, who wrote in 1781 about Bishop Percoto, the missionary to Pegu and Ava. The good Bishop landed in Burma in 1761, and died in 1776. In this book we have *Satton=Thaton* (*Datōn*) at p. 131; *Savedy=Tharrawaddy* (*Dārāvadi*) at p. 177; *Siriam* throughout; "il Re Peguano *Simingh-To*" = *Damindō*, at pp. 98, 100; "questo libro, il quale *Simingh-To* chiamosi" = *bamaindō* at p. 94, and the word again at p. 78; *Casse=Kabè* at pp. 76, 172.

The pronunciation of *Persaim*<sup>10</sup> must have been nearly *Pasēm*, and that of *Bassein* has always been *Bassin*, both due, no doubt, to Talaing dialectic variation. In Sangermano, who wrote between 1783 and 1808, we have contemporary evidence of the sound of the word, at the time that *Bassein* began to supersede *Persaim*, in *Bassino*, thrice used by him at pages 67, 158 and 174.

There has however been used a variant spelling side by side with *Bassein* in *Bassien*: *vide* a French copy of Wood's chart, 1795; Symes, *Embassy to Ava*, 1800, pp. 16, 17, 18, 28, etc.; *Two years in Ava*, 1827, p. 244; and a tract entitled *Negrail Island and Bassien*, 1852, by J. Martin, *passim*. Ever since Sangermano's time, *ie* has usually stood in Burmese transliteration for short *i*; and frequently does so still, but to show the variant sounds represented by Symes and the writers of his and later times by identical letters I may quote his *Talien*, p. 34, for Talaing. Doveton, *Reminiscences of the Burmese War*, 1852, has, p. 276, Kokien and, p. 279, Kokien for Kōkkaing.

Quirini in the book above quoted, *Vita di Monsignor G. M. Percoto*, 1781, never mentions *Bassein*, getting no nearer than "Negrail<sup>11</sup> nuova colonia degl' Inglesi" (p. 117), unless we read a curious expression at p. 93 to include *Bassein*:—"li Regni di Battiam, Martaban e Pegù, cui spettava la citta, e porto di Siriam."

It may be as well to note here that the evidence now collected upsets the theory that the *Besyngytai* (*Βησυγγύρα*) of Ptolemy represents the people about *Bassein*, or that the *Besynge* (*Βησυγγα*) River is the *Bassein* River, or branch of the Irrawaddy (*Εράβατι*).<sup>12</sup> At the same time it is right to note the following evidence: In a version which I have of Ptolemy, *undecima Asia Tabula*, 1552, there occurs *Besynge* f. In another version of 1590, copied by Sanson d'Abbeville in a Latin map called *India Vetus*, 1674, there occur *Besyngitis* Reg., *Besynge* f., and *Besynge Emporium*.

#### Postscript.

Sangermano requires editing by the light of the increased knowledge of Burma that has been gained since he wrote, and the English edition of his work was published,<sup>13</sup> and the work is well worth undertaking. The book is full of information as to the rise and cause of many common Anglo-Burmese words of the present day, and all the forms of vernacular words in it are worth study and annotation. The persistent use of *z-ts* for *s* is curious, thus:—p. 59, *Zabod=Sobwā*; p. 57, etc., *Zinguza=Singusā*; p. 55, etc., *Zempiuscien=S'inbyūshin*; p. 50, etc., *Mozzobd=Mō(k)s'ōbō* (=Shwēbō=Moutshobo, see *post*, p. 28); p. 67, *zicchē=s(i)t)kē* (=the *balchshī* of Indian armies); p. 90, *zaradō=sayāddō* for *sarāddō* (=Pāli *āchāriya+tō*)=the modern pronunciation *sadō*; p. 139, *natzō*, an evil spirit, for *nātīsō*.

<sup>10</sup> As to the *er* in this word it should be noted that in Rangoon the name of a well-known citizen, Rāi Bhagwan Das Bahādur, is sometimes written by Europeans "Bergwun Doss," as representing their pronunciation of the name, accent on the first syllable. So *Persaim* may well represent the sound of *Pasēm*.

<sup>11</sup> *Negrail*, the Negraglia of Sangermano, p. 38.

<sup>12</sup> McCrindle, *Ancient India described by Ptolemy*, p. 197. Yule, *Ava*, p. 205.

<sup>13</sup> A Description of the Burmese Empire compiled chiefly from Native documents by the Revd. Father Sangermano and translated from his MS. by William Tandy, D.D., Member of the Roman Sub-committee, Rome; Printed for the Oriental Translation Fund of Great Britain and Ireland; Sold by John Murray, Albermarle Street; and Parbury, Allen, and Co.; Leadenhall Street. MDCCXXXIII. The Reprint, Government Press, Rangoon, is dated 1885.

It is also worth noting that he writes, p. 58, *Siam* as we do, but throughout his book *Sciām* for *Shān*.

The sounds of *b* and *v* always puzzled him, thus he wrote, p. 67, *miodighi* and *ioadighi* for *myōbajī* and *yvābaji*. The hard sound of the Burmese *ky*, *k'y*, *gy* and *g'y* (which letters also represent the modern Burmese pronunciation of *kr*, *k'r*, *gr* and *g'r*) appears in the above two words, and in *sesaucchi* above quoted, and also in the following : pp. 66, etc., *vunghi* for *wunji*; pp. 91, etc., *ponghi* for *p'ōnji*. This hard pronunciation is still common among Europeans in Burma in spite of the usual vernacular soft sound of *k* and *g* as *ch* and *j* in such circumstances.

Quirini's book<sup>14</sup> is of much the same value in this connection, though it has never been translated. Besides the instances of his expressions already given he writes *suemiudo* (pp. 77, 141) for *shwēmyōddō*, while giving a correct explanation of the import of the word. He has *rondai=yōndō*: *Cariani*, as also has Sangermano (pp. 35, 36), = *Karens*, with which may be compared Crawfurd's (*Embassy to Ava*) *Karians* (p. 354, *et passim*): and many other interesting words and names.

Quirini has further a curious *Miazza Pra Re dell' Ava*, (pp. 79, 151, etc.), evidently meant for *S'inbyūyin* (1763-1775). *Miazza Pra* may possibly stand for *Myēdu* (*P'aya*), a title of that mighty monarch as prince.

#### FOLKTALES OF HINDUSTAN.

BY WILLIAM CROOKE, C.S.

##### No. 4.—*The Gaḍariyā and the Rāṇi of Lālpur.*<sup>1</sup>

Once upon a time a Rājā went to hunt in a jungle. As he was returning he reached a great river on the bank of which was a fig tree (*bargad*) and then he sat down to rest. Meanwhile a boat appeared, coming from the direction of the city of Lālpur. On it a woman was sitting. She looked at the king and let go the iron anchor of the boat into the water. After this she dropped a ruby into the water, and opening her bodice showed him her breast and smiled at him, showing her teeth. Then she raised the anchor and went away in the boat. The Rājā fell into great fear and returned to his palace, and went to sleep on his couch. Then a hand-maiden brought him his food, but she could not wake him. She returned and told the Rāṇi, who went herself to the Rājā, but she could not make him sit up or speak. Then the Rāṇi proclaimed in the city that whoever could make the Rājā speak should receive half the kingdom. Many people came and tried to wake him, but no one succeeded. Then a shepherd woman (*gadérin*) came to the Rāṇi and said to her, "My husband is grazing his sheep in the jungle; if he be sent for he can wake the Rājā." The Rāṇi sent her soldiers to bring the Gaḍariyā. He said : "If one of the king's clerks (*musaddī*) comes and makes a list of my sheep, and the king's soldiers graze them for me, I will come." The Rāṇi ordered this to be done. So the

\* Della Vita di Monsignor Gio: Maria Percoto della congregazione di S. Paolo Missionario ne' Regni di Ava e di Pegu' vicario apostolico e vescovo Massulense, i libri tre scritti dal padre D. Michelangelo Griffini della medesima congregazione e dedicati agli illustriss sigg. deputati della citta' di Udine. per li Fratelli Gallici alla Fontana con licenza de' superiori. The copy I have seen belongs to Bishop Bigandet, kindly lent me by him. It has a seal on the title page:—Missio Barmana \* India \* \* Oblator B. M. V. \* On the title page also is the very interesting note written in caps:—D. D. JO. BALMAE O. B. M. V. EPISC. PTOLEMAID. VICAR, APOSTOL. AVAE ET PEGV CL. REGVL. S. PAVLI AP. PROVINC. TAVBINENS. DD. DD. A. MDCCCLIII. The date of the work is gathered from the colophon and other places. It contains pp. X. and 221, octavo. The colophon is worth reproduction here:—Noi Riformatori della studio di Padova. A vendio veduto per la Fede di Riformazione, ed approvazione del P. F. Gio: Tommaso Mascheroni, Inquisitor General del Santo Offizio di Venezia nel Libro intitolato *Della Vita di Monsignor Gio: Maria Percoto, etc.* M. S. non vi esser cosa alcuna contro a Santa Fede Cattolica, e parimenti per Attestato del Segretario Nostro, niente contro Principi, e buoni costumi, concediamo licenza alli Fratelli Gallici Stampatori di Udine, che possi essere stampato, osservando gli ordini in materia di Stampe, e presentando le solite Copie alle Pubbliche Librerie di Venezia, e di Padova. Dat li 24. Agosto 1781. (Andrea Querini Rif. (Alvise Vallaresco Rif. (Girolamo Ascanio Giustinian K. Rif. Registrato in libro a carte 17. a N. 139. Davide Marchesini Seg.

<sup>1</sup> A folktale told by Hirálal, village accountant of Rāmgāh, Mirzāpur District, and literally translated.

Gadariya came and sat by the Rājā and after some time he woke. Then the Gadariya asked him what he had seen, which caused him to sleep in this way. The Rājā got up and took the Gadariyā with him to the jungle. They reached the same river where the fig tree stood. Then the Rājā told the Gadariyā what he had seen. The Gadariyā asked what he wished. The Rājā replied that he wished to see this woman. The Gadariyā asked if he knew from where she had come and where she had gone. The Rājā replied that he did not know. The Gadariyā answered—"As she threw the ruby (*lal*) into the water, she lives in Lālpur; from her showing you the upper bone (*asthi*) of her chest, it appears that her name is the Bone Queen (*Asthrāni*), and as she showed you her teeth, she must be the daughter of the Tooth King (*Dantrājā*)."  
So they both went off in the direction of Lālpur. They asked every one where Lālpur was, but could get no trace to it. At last, when it was very late, they came to a village, where they saw a man ploughing with a pair of oxen, one very large and the other very small. The Gadariyā said to him, "If you could not buy an ox to match the larger of the pair, why don't you sell the large ox and buy another small one and save a few rupees?" The ploughman answered, "How can I buy or sell?" The Gadariyā said to the Rājā, "I know that there is something curious about this ploughman's wife. Let us stay with him for the night and I will afterwards explain it to you." So they arranged to stay with him for the night and went on ahead to his house. The ploughman's wife said, "There is no room here for you, but you can sit a short distance off." When the ploughman came back from the field and heard what had happened, he made his wife give them a place to stay, and asked them if they would eat anything. They refused, and after some time the Rājā fell asleep in the ploughman's hut.

The Gadariyā remained awake. At midnight a lover of the woman came and went inside. As dawn came he said to her, "Give me some place to stay, as I cannot go away now." So she told him to go into the large mud granary (*kuthla*) inside the house, and plastered up the opening with clay. In the morning the Rājā and the Gadariyā wanted to go on, but the ploughman would not let them go till they had eaten. Then the Gadariyā said to the ploughman, "There is something in your granary which does not grow in our country. Let us take it and we will convey it to our land and grow it there." The ploughman agreed to let them have it, but his wife objected. The Rājā said, "Why do you object to give us such a trifle?" Then they opened the granary and the man appeared, whom, having made over to the ploughman, the Rājā and the Gadariyā went their way.

As they went on they came to a garden which was in charge of a gardener woman (*mālin*) and there they halted. She used to supply the Rānī of that land with flowers. The Gadariyā, knowing that it was the Rānī, who had come in the boat, sent a message to her by the Mālin that the traveller, whom she had met near the fig tree, had arrived. The Rānī put some gold coins (*ashrafi*) in a tray, and covering them with rice secretly, gave it to the Mālin, and, as if to show her displeasure with her, marked her five times on each cheek with black, and told her to give the tray to the traveller and dismiss him from her house. If she failed to do so she would have her children forced to work at stoking the furnace of the grain parcher. The Gadariyā, when he heard the account of the Mālin's interview with the Rānī, said: "There are still ten days of the dark fortnight remaining. When the light-nights come you will obtain an interview." When that time elapsed he again sent the Mālin to inform the Rānī that the traveller still awaited her pleasure. The Rānī again appeared displeased, and gave the Mālin, as before, a tray filled with gold coins for the traveller, and, marking each of her cheeks with five lines of white dismissed her. Then the Mālin came back, and striking the Rājā with a house broom (*bahna*), ordered him and his companion to leave her house. After five days the Gadariyā again sent the Mālin to the Rānī to announce that the traveller was still waiting. The Rānī again appeared displeased and pushed the old woman out of the wicket of her palace. But the Gadariyā consoled her and enquired what had happened. Then he told the Rājā, "The Rānī means that it is by this wicket you are to go and visit her."

When night fell the Rājā went to the wicket. When he arrived there he found a silken string hanging from the roof of the palace. The Gadariyā said : "Ascend by this cord and visit the Rānī."

He went up, found the Rānī there, and sat down beside her; but through modesty he chanced to sit by the end of her couch, and the Rānī, believing him to be a fool, gave him some pān and dismissed him. On his return he told the Gadariyā what had happened, and he replied : "Well, as you did not obey my orders, you will not see her again."

Then the Gadariyā purchased a small tent and he and the Rājā got themselves up as ascetics (*sādhu*) and stayed outside the town. He told the Rājā to personate an image of Siva, and if anyone came to sit motionless and silent. He himself took a rice pounder (*mūsal*) and went about the city saying, "I have worshipped Māhādēva for 12 years and in answer to my austeries he has appeared on earth." All the people came to worship the deity. Finally the Rājā of the land and his daughter the Rānī came to worship. The Gadariyā stopped him outside and said : "If you want to do worship, you must dismount and enter on foot." So he worshipped, and after him the Rānī,—she who had gone in the boat,—came to worship. The Gadariyā made her too come in on foot. As she came in the Rājā, suspecting who she was, opened his eyes. The Gadariyā said, "All my trouble is wasted." Thus the Rānī was alarmed at seeing that the god had come to life, and went and told her father, the old Rājā, who came and offered the Gadariyā a handsome reward to take the deity out of his land, lest he should incur his curse. Finally the Gadariyā obtained a *karor* of rupees from the old Rājā. When he got the money he and the young Rājā left the place.

They went on to a neighbouring city, and then the Gadariyā sent for a goldsmith (*sunār*) and had a quantity of splendid jewellery made. Then he dressed the young Rājā in women's attire and adorned him with the jewellery, and promised to bring him back to the old Rājā's city and again introduce him to the young Rānī, but that he was not to come until the Rānī gave him leave. The Gadariyā then purchased a fine horse and a litter (*palki*). He mounted the horse himself, and took the young Rājā in women's dress in the litter. When the old Rājā heard that this equipage was approaching he went out to meet them and escorted them to his palace. The Gadariyā said to the old Rājā : "I am a Rājā myself and this lady is the wife of my younger brother who has gone on his travels. I am going to search for him: meanwhile I request that you will allow this lady, my sister-in-law, to stay in the female apartments." The Rājā said, "I agree. She can remain with my daughter." So the young Rājā went into the female apartments, and the Gadariyā went away on pretence of searching for his missing brother.

Then the young Rājā in women's attire stayed with the Rānī. Some time after, one of the handmaidens suspected that he was a man in disguise and told the Rānī's brother. So he went to the Rānī and said, "I must see the person that is with you, as I suspect he is a man, not a woman." The Rānī said, "If you see her it must be in private, and you can come after four days and investigate the matter." When he had gone away the Rānī said to the young Rājā, "There is an inner room in the palace and in it is a well. Stand inside with a drawn sword, and when my brother comes in cut off his head." So on the day her brother was expected she shut up the Rājā in the inner room, and told her brother to go in and make his inquiries. As he came in the Rājā cut off his head and flung his body into the well. Then the Rānī advised him to go back to the Gadariyā and let him out by the secret wicket of the palace.

The Rānī then raised an outcry and said that her brother had eloped with the lady who was in her private apartments. Hearing this news her father, the old Rājā, was much distressed in mind: and the Gadariyā dressed the young Rājā in his own clothes and sent him back to the palace with instructions to demand the return of his wife, to listen to no excuses, and only to withdraw his claim when the old Rājā agreed to marry him to his daughter. This all happened as the Gadariyā instructed him. The old king was deeply ashamed that his son had eloped with the lady. So he was obliged to assent to the Gadariyā's terms. So in the end the Rājā married the Rānī and they lived happily ever after — and the Gadariyā was suitably rewarded.

## MISCELLANEA.

## SANSKRIT WORDS IN THE BURMESE LANGUAGE.

The note under the above heading, *ante*, Vol. XXI. p. 94, is interesting as drawing attention to the use of Sanskrit words in the far East, and it must be admitted that all the Burmese words mentioned in it are clearly derived direct from Sanskrit and not through Pāli. At the same time I can scarcely agree with the learned author in considering that any of such words relate to social life. It would seem, on the contrary, that they relate almost entirely to the ideas of philosophy, of theology, and of astrology, which are precisely the subjects in which Sanskrit words have made most headway in the Non-Aryan languages of Southern India. Most of the latter class of languages in the Far East, (Chinese forming a noteworthy exception), would indeed seem to be deficient in the more abstract terms which they have consequently borrowed from the Sanskrit. In the case of Burma, where partial civilisation was introduced by the Buddhist missionaries from India, it is natural to find a considerable number of the more abstract terms derived from the Pāli, and such words are, as a general rule, transliterated according to the old system of Burmese vowel-sounds, thus showing that they were introduced at a period not long subsequent to that when the language was reduced to writing. It seems, however, pretty certain that from very ancient times indeed the kings of Burma kept Brāhmaṇ astrologers at their court for the purpose of making forecasts, fixing dates, and what not. Now the Brāhmaṇs have unquestionably always used Sanskrit works in performing their duties, — indeed they would most certainly eschew any Pāli books on astrology and cosmogony, even if such existed. It is natural also that they should interlard their reports and speeches as much as possible with Sanskrit words, (the more high-sounding the better,) for the purpose of adding weight and abstruseness to their rigmaroles, and a certain proportion of such words would thus come to be adopted by the Court, and thence by the more cultivated classes. Further, the courtiers would gladly adopt from the Brāhmaṇs any grand Sanskrit titles which might please the king's ear, and thus in both these ways a certain number of Sanskrit words would creep into the language, though owing to the circumstances of their introduction probably not into common use. A further source for the supply of Sanskrit words would be translations from books in that language, which

have undoubtedly from time to time been made in Burma.

It is natural therefore that there should be a certain number of Sanskrit words in Burmese relating to philosophical pseudo-scientific and courtly expressions, but we should certainly be surprised to find any such terms in common use, even at this epoch. The list of words given by Mr. Taw Sein-Ko scarcely supports Dr. Trenckner's theory of an early Pāli form, and so far as internal evidence goes they would seem to have been borrowed at a comparatively late epoch in one of the ways above mentioned.

To illustrate this position we will discuss seriatim the twenty-one words adduced.

The first of these is *adhvān* अध्वन्, which is principally used in Sanskrit as an astrological term, signifying the 'orbit' or 'way' of the heavenly bodies, from which the meaning in Burmese of 'length, duration' is obviously a derivation. The word is, however, an extremely rare one, and its meaning would probably not be understood by nine educated Burmans out of ten. The use of the short tone in this, a word of Sanskrit origin, is noteworthy.

The form which the word *amṛita* (अमृत) has assumed in Burmese is a decidedly anomalous one, though it is more than doubtful whether the penultimate vowel in the Burmese form of it had formerly the value (*ə*) attributed to it by Mr. Taw Sein-Ko, who, it may be remarked, gives no reasons for adopting this spelling. The final letter also is given as *k* and not *t* in<sup>1</sup> Dr. Judson's dictionary, no alteration, moreover, having been made in this spelling by the late "Spelling Reform Committee" of which Mr. Taw Sein-Ko himself was a member. This being so, the Burmese word would be transliterated *amraik*, adopting the modern pronunciation of the penultimate vowel. That the letter had always the *ai* sound is almost certainly not the case, though it does not by any means follow that it was always pronounced *ə*, as it still is when final. But from this very fact of the change of the vowel sound it can be shown that the word *amṛita* was adopted into the Burmese language at a comparatively late period, long after it was first reduced to writing by the Buddhist missionaries. For it may be taken as granted that this vowel belonged originally to the *u* 'varga' (so to speak) and not to the *i* one, and it seems incredible that a Burman in trying to pronounce the vowel sound in *amṛita* should render it by *u*, *ə*, &c. On the

<sup>1</sup> [The *t*, *ante*, Vol. XXI. p. 95, is a misprint for *k*: see also my note on an analogous spelling, *ante*, Vol. XXI. p. 193.] — ED.

other hand, the vocalic *ri* of the Sanskrit would be naturally rendered first by *ri* in Burmese, (the *r* being still extant,) after which the strengthening or *vridddhi* on the elision of a final *a*, of the vowel *i* to *ai*, (the modern sound of the vowel) though somewhat anomalous in Burmese is a perfectly legitimate example of the compensation for the loss of a vowel common in many languages. The late date of the introduction of this word into Burmese is also borne out by the final letter *k* which shews that the modern practice of confusing the sounds of final *k* and *t* was already in existence. The application of the epithet *amraik* (*amrita*) to the Buddhist *nirvāna* is obviously modern and needs no discussion here.

According to the corrected spelling, the Sanskrit *abhishēka* (अभिषेक) is represented in Burmese by *bhisik*, (not *bhissik*,) which word is if anything rather nearer to the Pāli than the Sanskrit. This is, however, a matter of small importance, as this word was very probably indeed introduced by the Brahmins with the king of Burma. It may be added that the fact of the penultimate vowel in the Burmese form being *i* and not *é* is a proof of its late introduction (see *amrita*).

With regard to *chakra*, चक्र (transliterated by *chakrā* in accordance with the Burmese tendency to throw the accent on the second syllable), this word originally meant the disc of Vishnu and has since come to mean any supernatural weapon. The Burmese use it particularly to denote the weapon of Sakrā (see below), but a far commoner word is *chak*, which is obviously derived from the Pāli *chakka*. We have therefore in Burmese two forms of the original root, one of which is very commonly used, and has formed compounds with several indigenous words, whilst the other is comparatively rare and is used principally in the language of flattery and in the more 'high-falutin' books. Under these circumstances the inference is irresistible that the former or Pāli word was that originally used, and that the Sanskrit word has been introduced subsequently by some courtly scholar.

*Chakravāla*, चक्रवाल means originally in Sanskrit the range of mountains supposed to encircle the world, but in Burmese it means generally the world itself. The received cosmogony in Burma with its central Mrangz-môr<sup>2</sup>, (Mēru) mountain,

&c. &c., is so obviously of Brahmanical origin that little importance could in any case be attached to this word. It seems very probable that the Burmese have derived their cosmogony from the Brahman astrologers at the Court.

The same observations apply to *chakravati*, 'universal ruler,' as to *chakra*, the word having probably come into use through the courtiers at the king's court, (and who are more cunning flatterers than the Brahmins?). The last syllable we would derive direct from the Sanskrit nominative *varti*, the Burmese phonological ideas coinciding very much with those of the old speakers of Pāli.

*Chākram* चक्रम्. This seems to be rather a doubtful Sanskrit word, — at any rate it is not given in Monier Williams' *Dictionary*. There may possibly be such a word with the meaning "promenade" derived like *chākramd* from *kram*, but, so far as we can see at present, authority is wanting, and such being the case it is unnecessary here to discuss further this word.

The Sanskrit *dravya* द्रव्य, meaning 'stuff' or 'wealth,' (and generally used in Southern India with the latter signification) becomes *drap* in Burmese spelling, but is there used solely in philosophical works to signify 'substance' or 'matter,' and has never come into common usage. It is evidently a purely scientific term probably introduced by some translator of a Sanskrit work on philosophy. As regards the word for planet (groh) we need only say that if any word was likely to be introduced by the Brahman astrologers it would be this.

The Sanskrit *kalpa*, कल्प, and the Pāli *kappa* have both derivatives in Burmese, namely *kambhā* and *kap*, but as precisely the same observations apply to these as to *chakrā* and *chak* it is unnecessary to discuss them further.

*Mrigasiras* मृगसिरस् and *Pushya* पुष्य, are merely the names of two lunar *nakshatras* and it is therefore natural to find the Burmese equivalents derived from Sanskrit and not from Pāli.

*Parisat*, (as it is now spelt,—not *parisad*) is defined in Judson's *Dictionary* as a 'religious assembly,' but it is also used for an assembly in general. The original Sanskrit word means rather a 'council,' as in a Court, or an assembly of ministers, and it is not a violent assumption to

<sup>2</sup> [It would be interesting to know how the author would account for *môr* = Mēru.]—ED.

<sup>3</sup> Mr. Taw Sein Ko is doubtless right in deriving this word from *kalpa*, but at the same time the words *allāpa*-*llāpa* quoted by him are always pronounced, in Arakan

at least, as spelt, and not as *anlāpa*-*samlāpa*. The change of final *l* to *n* is however not unknown in the Tibeto-Burman family, cf. Lushai *lwl*, and Southern Chin *ldn*, 'a chief.'

suppose that it was so first used by the Brāhmans in the king's court, the use of the word becoming afterwards more generally extended.

As with *chakra* and *kalpa*, so has the Sanskrit *prakṛiti* प्रकृति (not *prakāti*) two derivatives in Burmese one direct from Sanskrit and the other (*pakati*) from Pāli, and as with those words the latter is the more commonly used.

The Sanskrit *prāsāda* प्रासाद (Burm. *prásād*), means 'a palace,' and although the word has now come to mean a pointed turret, wherever placed, it seems probable that it first meant the king's palace, as consisting originally mainly of this kind of building, and has thence come to mean generally this peculiar architectural ornament. The latter would seem to have been introduced from China at a comparatively late period, and it is unlikely that the early Buddhist monks (coming as they did from India), adorned their monasteries with them, as is the custom now-a-days.\*

The fact of *pritta* (from the Sanskrit *prēta*), being spelt with an *i* instead of an *é* is fairly conclusive that this word was introduced at a comparatively late period when the modern pronunciation of penultimate *i* as *é* had become established. This word has not the meaning assigned to it in Sanskrit and it is met with principally in books.

The Pāli form *isi* of the word *yishi* यज्ञि is found in Burmese (at least according to Dr. Judson), as well as in Talaing, but *rāsē* or *yābē* (for *yishi*) is undoubtedly more generally met with. Practically in Burmese it is however more used, as a title of respect than otherwise, and looking to the fact of the Pāli term being generally used by the Talaings it would seem probable that the Sanskrit word has with the Burmans superseded the Pāli one, owing to its being more 'high-falutin' and therefore more likely to please the monk addressed.

The term *samudara* for 'sea' has in Burmese never in the slightest way supplanted the vernacular *panglay* (*pinlè*) and it is used almost entirely for purposes of metaphor. It was therefore probably introduced at a late period by some philosophical writer.

The next word, *Sāriputtara*, is the only one which I think in any way supports Mr. Taw Sein-Ko's case, and it is undoubtedly remarkable as noted by him that the chief disciple of Gautama Buddha should be known in Burma by his Sanskrit appellation.

\* [The ancient remains in the Talaing Country do not bear out this idea.]—ED.

<sup>5</sup> The popular etymology of this word would seem to be responsible for this alternative spelling. Many cases of

It is however possible that this name may have become popularised through a Burmese translation of some Sanskrit Buddhistic work, in which this disciple formed a prominent figure; but the matter requires further investigation.

*Sattava* has the meaning in Burmese only of a 'rational being,' though in Sanskrit besides the common meaning of 'goodness' it denotes beings in general, and not merely rational ones. It seems probable that the Sanskrit form of this word (which is mainly used in philosophical works), was adopted in Burmese, because in that language the Pāli root *satta* would have been identical with *satta* "seven," and might have led to confusion.

Last on the list given by Mr. Taw Sein-Ko is *Sikrā*,<sup>6</sup> (whose name is however more correctly spelt by Dr. Judson as *Sakrā*,) and who is styled by him the "Recording Angel of Buddhism." In giving this personage the latter title however the learned writer must surely have allowed this religious zeal to overstep his discretion, as a very little inquiry would have shown him that the popular Burmese "Thajā" is simply our old friend Indra (*Sakrā*) somewhat altered to suit Burmese (not Buddhist) ideas. In spite of their Buddhistic professions no people are less atheists than the Burmese, and in addition to the old *nāt* or spirit worship (common to all races of the Tibeto-Burman stock), they have adopted as a superior kind of spirits many of the Hindu gods.<sup>7</sup> Indra (*Sakrā*) is naturally the chief of these, and has from one cause or another come to occupy a very conspicuous place in Burmese ideas. Now however much the Buddhists in India may have found it expedient to adopt the Hindu cosmogony it is very unlikely that the early Buddhist missionaries in Burma, finding themselves amongst a Mongoloid race of spirit-worshippers would have dragged any Hindu gods into their religious system; and the absence therefore of a Pāli synonym is easily explained. It is true that in several of the *Zatts*, the *Sukrā-mang* (Thajā-min) is brought in as a kind of *Deus ex machina*, but no argument can be drawn from this until the date and place of origin of these stories is more definitely ascertained. (The fact of *Sakrā* (Indra), being made to figure favourably in Buddhist stories would seem to imply that this god was very popular amongst the Hindus converted by Buddhism, and hence it was considered expedient to incorporate him into the Buddhist system). So warped have the modern

wrong spelling in English can be shown to be due to this cause.

<sup>6</sup> The word *dēva* is commonly understood to mean a spirit or fairy by the Burmese.

ideas of *sakra* become that it is even supposed that there is a whole class of spirits of that name of whom *Sakra-mang* (*Indra*) is chief, but never until now we fancy has that worthy figured as the Buddhist Recording Angel. Truly, *mutato nomine de te fabulae narrantur*.

In connection with *Sakra* it may be noted the well-known Burmese *sankran* is obviously derived from the Sanskrit *Sankranti*<sup>1</sup>, meaning the passage of the sun from one sign to another. It may be predicated with equal certainty that both words were introduced by the Brāhmans<sup>2</sup> at the king's court.

BERNARD HOUGHTON, C. S.

#### A NOTE ON THE NAME SHWE-DAGON.

The name Shwē-Dagōn has always been a stumbling-block to antiquaries. It is now spelt Takun and pronounced Dagōn. But in the last and earlier centuries it was evidently also pronounced Digōn, for Yule, *Hobson-Jobson*, s.v. Dagōn, quotes Pinto, 1546, to this effect, and the word is always Digon in Flouest's account of his travels in 1786.<sup>1</sup> It is always Digon (except once: "Digone capitale del Pegù," p. 149) in Quirini's *Vita di Monsignor G. M. Percoto*, 1781: and it is Digon in a map by Antonio Zultae e figli, Venezia, 1785.

Yule further quotes Gasparo Balbi, 1585, for Dogon, and Fitch, 1587, for Dogonne. Dogon also occurs in eight of Van der Aa's maps in my possession dated 1720: and Dougon in French maps, dated 1705, 1710, 1720 and 1764. The modern pronunciation of the word was used in 1755, for Yule quotes the *Oriental Repertory* both for Dagon and Dagoon. Symes, *Embassy to Ava*, 1803 (pp. 18, 23) has Dagon. Crawfurd, 1829, *Embassy to Ava* (pp. 346, 347) calls it Dagong. There is further a curious word Toedegon in one of Mortier's maps, 1740.

In the Pôg t̄g daung Inscription, 1774 A.D., the shrine is called, in Pāli, Digumpachēti, so that the Burmese Dagōn (=Dagōn) = the Pāli Digumpa. The form Digōn would be a legitimate equivalent in the vernacular for Digumpa. *Pace* Forchhammer, *Notes on the Early Hist. and Geog. of British Burma*, No. 1, the name of Rangoon, or more correctly of the town round the Shwē-Dagōn Pagoda, then newly restored and enlarged, in the

<sup>1</sup> [But see my note Vol. XXI. p. 193 ante, on this word.]—ED.

<sup>2</sup> It is curious to note how in some parts of the *Zāts* the Brāhmaṇ is made to play the part of the modern 'villain,' whilst at the same time he is always resorted to for purposes of divination and state-craft.

<sup>1</sup> *T'auing Pao*, Vol. I. Les Français en Birmanie au XVIII<sup>e</sup> Siècle, *passein*.

Kalyāṇī Inscriptions, (1476 A.D.) is Tigumpanga, and not Trikumbha<sup>3</sup>, or Tikumbha<sup>4</sup>, as he says, following the modern (false?) Palicism of the Burmese *literati*, who always write Tikumbha and Tikumbhachēti. Whether Digōn or Dagōn is a Burmese derivative from a Pāli form Tigumpa or Digumpa, or whether the latter are false Palicisms for the Burmese word is not yet certain: but the presumption would be in favour of the latter hypothesis. We then have to fall back on Digōn or Dagōn as an indigenous or borrowed word.

Now the modern Anglo-Indian word dagoba, formerly also dhagope, dagop and dhagob, is no doubt derived ultimately from the Pāli (and? Prakritic) dhatugabbha = Skr. dhātugarbha, which in modern Sinhalese is dāgaba. It means a receptacle for Buddhist relics, but, literally, an inner chamber for deposits (ἄὐτον, cella). Yule says that to derive dagōn from the same source as dagoba is mere guess-work. There is, however, more in favour of this derivation than of any other yet produced, so far as I know. Thus, we have dāgaba, Sinhalese, admittedly from dhatugabbha, and as far back as the 16th century we have a persistent word *tigumpa* or *digumpa* (=dagōn, digōn) in Burma with the same meaning. Until a clear derivation is made out, it is, therefore, not unsafe to say that *dagōn* represents some mediæval Indian current form of *dhatugabbha*. This view is supported by word *gompa*, used in the Himalayas about <sup>the</sup> company of priests<sup>1</sup> of their shrine, which looks <sup>as if</sup> indeed to Pugārains of some such words as <sup>the</sup> half of the compound *dhatugabbha*.

The derivation of Dagōn from a Talaing word Takkun, and the legend<sup>2</sup> attached thereto, may be safely discarded as folk-etymology, and the derivation from tikumbha or trikumbha is even more open to the charge of guess-work, though accepted by Yule, who follows Forchhammer blindly, as final. For, in the first place, either form is a doubtful reading from the Kalyāṇī Inscriptions; in the next place neither Trikumbha-nagara<sup>3</sup> in Sanskrit nor Tikumbha-nagara in Pāli would mean 'Three' hill City, as Forchhammer, *loc. cit.*, says, *kumbha* being in no sense a 'hill,' which is *kīta*; and in the third place, there are not (*pace* Forchhammer)

<sup>1</sup> Yule, *Hobson-Jobson*, s.v. Dagon. *British Burma Gazetteer*, s.v. Shwēdagōn.

<sup>2</sup> The form Tikum[bha]nagara is comparable with Kālāsa[bha]pabbatachētiya in the Kalyāṇī Inscriptions, where *bha* has been clearly interpolated. I understand that there are other instances of such insertions of *bha* in the "Pāli" writings of the Talaings.

three hills on the site of the Shwé-Dagón Pagoda at Rangoon.

There is another Shwé-Dagón at Martaban, now said to be so-called because it was founded

at the same time as the great Shwé-Dagón at Rangoon, but it is quite possible that it was really so named because it also was a 'golden dagoba.'

R. C. TEMPLE.

#### NOTES AND QUERIES.

##### RATANASINGHA—SHWEBO—MOUTSHOBO—KÖNGBAUNG.

The Burmese are so fond of Páli designations for places in their epigraphic, official and historical documents, that it will be necessary, as these are further studied, to prepare a "classical map" of Burma. This I hope to do before very long.

The name above given, Ratanasingha, or as the Burmese pronounce it YedanáDêngà, is typical of these classical and semi-classical names, of which many are quite modern inventions. The second part if it is not *sangha*, as Gray in his *Alompra Dynasty* supposes, but *singha*.

There are three Burmese words, all having the same phonetic value, viz., *béngd*, which are written respectively *singa*, *sink'a*, and *sing'a*. *Sing'a*<sup>1</sup> is a kind of gold used in ornaments. *Sink'a* is said to mean 'the Capital.' *Sing'a* is said to mean 'a meeting point, a place where four cross-roads meet.' The Burmese meaning attached to the name Ratanasing'a is 'the meeting point of the treasures.'

The Páli word for *singa* is *singi* = Skr. *śringi* and *śringī*. *Sing'a* appears in Páli, however, *ta*, and in Skr. as *śringāta* *ar-* than otherwise, *nk'a* I cannot trace in the classical tongue, being *gñ*. It would apparently be a legitimate enough derivative from the root common to *singa* and *sing'a*. All the three words, and at any rate *singa* and *sing'a*, are traceable to a stem, which in Skr. is *śringa*, 'a top or summit.'

*Ratana* is the Páli form of the Skr. *ratna*, 'a gift, a treasure,' and appears in the classical name for two famous Burmese towns, viz., Yedanápúya and Yedanábón. Yedanápúya = Ratana.

<sup>1</sup> It is also written with its true Páli form, *singt*. See below in the text.

<sup>2</sup> Ratanáthinga in Phayre, *Hist. of Burma*, p. 152.

<sup>3</sup> *barawadi*, Páli *Saravati*, (= Skr. *Saravati*) was a division of the old Talaing kingdom of Pegu (*Hamsavati* in Páli), and is now the Tharawaddy District.

<sup>4</sup> [The *tsh* in this word and the *tsh* of Phayre's form of it (see next note) are interesting. The letter pronounced by the Burmese as *s* is the *ch* of the Nágari Alphabet, and was always represented by the school to which Phayre and the writers of his time belonged by *ts*, for some reason I have been unable to ascertain. The aspirated form, pronounced by the Burmese as *s*, (= *ch* of Nágari), Phayre and the others wrote *tsh* and

pura = Áva, as the English pronounce the well-known word, = Awà and Inwà, as Burmese pronounce it. Yedanábón = Ratanapúnya = Mandalay.

Ratanasingha<sup>2</sup> = Shwébô, the first Capital of the Alompra Dynasty and the home of Alaungp'ayá (Alompra) himself.

Shwébô, as the town is now known, is the Moutshobo of Phayre and the old histories, documents and maps.

Near Shwébô is a famous reservoir, known as Königbaung, and hence to the Burmese the two names have become synonymous. They so appear in the title of the eighth king of the Alompra Dynasty, 1837-1846 A. D., who is known to us as Darawadi (Tharawaddy), his title as prince,<sup>3</sup> but to the Burmese as Shwébô or Königbaung, his title as king.

R. C. TEMPLE.

Moutshobô<sup>4</sup> represents the Burmese word Móksobô (spelt Mus'gòp'ô), the old name for Shwébô. It means the cooking-place (*p'ô*) of the hunter (*mus'ô*, pronounced *môksô*).

There is a curious legend attached to this name. When the Talaings in 1751 A. D. turned out the Burmese (Taung-ngû) Dynasty of Ava there was current a prophecy that one of the *p'ô*'s (an apparent pun on the word *bô*, spelt *bôl*, = Páli, *bala*, a leader) would restore the Burmese line. At that time there were three towns having the suffix *p'ô* (*bô*) to their names, viz., Móksobô, Okp'ô now a deserted town in the Mandalay District, and a third, whose full name and site are now forgotten, in the Magwé District. The duty of turning out the Talaings fell four years later to Móksobô, under the leadership of Alaungp'ayá.

TAW SEIN KO.

often also *tsh*. This last arose from assimilation to the other aspirates they employed, such as *kk*, *gg*, *tt*, *dd*, &c., in place of the usual *kh*, *gh*, *th*, *dh*, &c. This latter habit arose from the pronunciation of the Nágari<sup>5</sup> by the Burmese both as *b* and *g*, which those writers represented by *tsh*, as in English. Hence *tsh* really = *s* and Moutshobo = Mous'obo. The pronunciation of *mar* in the above word is gauged by Phayre's writing it *mu*. Moutshobo and Muthsobo are in fact nothing but attempts to transliterate the characters represented by *Mus'obo*.—ED.]

<sup>5</sup> [Phayre, *Hist. of Burma*, p. 150, explains "Muthsobô" as the home of the hunter-captain, i. e., *môksô*, hunter, *bôl*, leader.—ED.]

## A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI.

1476 A. D.

BY TAW SEIN KO.

(Continued from page 17.)

**O**N arrival at Kusimanagara, Uttarajivamahâthera embarked in a ship, accompanied by many other priests and by a sâmanâera, whose age was fully 20 years. Who was this sâmanâera? Why was he called Chhapatasâmanâera? His parents were natives of Kusimarattha, while he himself was a pupil of Uttarajivamahâthera. He was called Chhapatasâmanâera, because his parents were natives of a village called Chhapata, in Kusimarattha.

Uttarajivamahâthera embarked in a ship and set out for Laikâdipa. On his arrival there, the mahâtheras, residing in Laikâdipa, came together in a body and accorded him a meet reception. As they were well disposed towards him they said: "We are the spiritual successors of Mahâmahindathera, who established the Religion in Laikâdipa, while you and the other priests in your company are the spiritual successors of the two mahâtheras, called Sôna and Uttara, who established the Religion in Suvaññabhûmi. Let us all, therefore, perform together the ceremonies incumbent upon the Order." Having spoken thus, they performed the upasampadâ ordination on Chhapata, the twenty-year old sâmanâera.

After this, Uhttarajivamahâthera, having accomplished the object of his visit, namely, the worshipping, &c., at the shrines in Laikâdipa, made preparations to return to Pugâma.

Then the priest Chhapata thought thus: "If I were to return home with Uttarajivamahâthera, owing to the impediments caused by my relatives, I should not be able to enjoy that peace and quiet, which are conducive to the study of the *Tipitaka* together with its commentaries. It is, perhaps, advisable, therefore, that I should, with the permission of the mahâthera, remain in Laikâdipa, and return home only after I have mastered the *Tipitaka* together with its commentaries." Accordingly, Chhapata asked permission from Uttarajivamahâthera and remained behind in Laikâdipa.

Uttarajivamahâthera, accompanied by his large company of ~~sâmanâeras~~, embarked in a ship, and returned to Kusimanagara. Thence he proceeded to Pugâma, and took up his residence there.

Meanwhile, the priest, Chhapata, by dint of hard study, had acquired a knowledge of the *Tipitaka* together with its commentaries; and, as he had completed his tenth year in orders, he acquired the designation of therâ. Being now desirous of returning to Pugâma, he reflected thus: "If I were to return home alone, and if, in the event of the death of Uttarajivamahâthera, I did not wish to associate with the priests of Pugâma in the performance of ecclesiastical ceremonies, how could I, in the absence of a pañchavaggagâra, perform such functions separately? It is, perhaps, proper, therefore, that I should return home in the company of four other priests, who are well-versed in the *Tipitaka*."

After reflecting thus, he appointed Sivalithera, a native of Tamalitthi,<sup>13</sup> Tamalindathera, the son of the Râja of Kambôja, Anandathera, a native of Kiñchipura, and Rahulathera, a native of Laikâdipa, to accompany him, and, embarking in a ship, returned to his native country. These five mahâtheras were well-versed in the *Tipitaka*, and were learned and able; and, among them, Rahulathera was the ablest and the most learned.

On the arrival of these five mahâtheras at Kusimanagara, the time for journeying on to Pugâma was unseasonable, because of the approaching *vassa*, and they, accordingly, observed their *vassa* at Kusimanagara. The site and walls of the monastery, where they spent the *vassa*, may be seen to this day, on the south side of Kusimanagara. At the conclusion of the

<sup>13</sup> Tamalitthi is probably Tamluk in Bengal; Kambôja is either Cambodia or the Shân States, and Kiñchipura is probably Conjeveram in Madras.

observance of the *vassa*, Chhapatamahâthêra celebrated the *pavârûpâ*, and set out for Pugâma, accompanied by the four *theras*.

Meanwhile, a few days before the arrival of Chhapatamahâthêra, Uttarâjivamahâthêra had died.

On reaching Pugâma, Chhapatathêra heard that his own teacher, Uttarâjivamahâthêra, was dead, and repaired to his tomb and performed such acts as that of making obeisance and asking the forgiveness of the deceased. He then took counsel with the four *theras*, addressing them thus : " As the *mahâtheras* of Lankâdipa associated with our teacher, the venerable Uttarâjivamahâthêra, in the performance of ecclesiastical ceremonies, it is proper that we should now perform such functions after associating ourselves with the priests of Pugâma, who are the spiritual successors of Sônathêra and Uttarathêra. However, our teacher, Uttarâjivamahâthêra, who was a native of Râmanîadêsa, was formerly the sole Head of the Church : but now, the priests of Marammadêsa<sup>14</sup> have become Lords of the Church ; and we are not disposed to associate with them in the performance of ecclesiastical ceremonies." Thus, through pride, Chhapatamahâthêra declined to associate with the priests of Pugâma in the performance of ecclesiastical ceremonies, and he performed such functions separately.

It should thus be borne in mind that, in the year 543,<sup>15</sup> Sakkarâj, and the 124th year that had elapsed since the introduction of the Religion to Pugâma in Marammadêsa from Sudhammanagara in Râmanîadêsa, the Religion from Lankâdipa was established in Pugâma.

At that time, a king, called Narapatijayashûra, was ruling in Pugâma. He conceived a feeling of great esteem and reverence for the five *mahâtheras*, and, after having had a bridge of boats constructed on the great river Irrawati (Irrawâldy) ~~so that they might perform the upasampalâ ordination on the many priests who desired to receive it.~~ In consequence of this, the *mahâtheras* gradually gained influence and their following grew in numbers.

One day, the king ordered ~~for~~ <sup>to be held</sup> in honour of the occasion of his giving a great offering to the ~~four~~<sup>five</sup> *theras*. On that occasion, Râhulathêra saw a beautiful dancing-girl, and, ~~in~~ <sup>on</sup> his delight in asceticism became burdensome to him. He longed to be a ~~laic~~<sup>laic</sup>, and made preparations to carry out his object. Chhapatamahâthêra and the three other *mahâtheras* repeatedly expounded religious discourses to him, and, in a body, entreated him to turn away from the course he had resolved to take. But the religious discourses expounded by the four *mahâtheras*, by way of admonition, were of no avail in turning his mind. They, therefore, said : " Brother, we have expounded to you various religious discourses by way of admonition, and yet, we have not been able to turn you away from your object. Such being the case, do you forbear to become a layman here, but go to Râmanîadêsa, and there embark for Malayadipa, where you may carry out your wish." Being repeatedly urged to adopt this course, he went to Râmanîadêsa, and thence by ship to Malayadipa.

Now, the King of Malayadipa was desirous of learning the *Vinaya*, and Râhulathêra taught him the *Khuddasikkhâ* together with its commentary, and instructed him in the meaning of the text of the whole of the *Vinaya*. The King was pleased with the *thera*, and presented him with an alms-bowl filled with many kinds of gems. Râhulathêra accepted the gift, became a layman, and married.

Subsequently, of these four *mahâtheras*, Chhapatamahâthêra died, and the surviving three *mahâtheras*, namely, Sivalimahâthêra, Tâmalindamahâthêra, and Anandamahâthêra, continued to maintain the Religion in splendour in Pugâma.

One day, the King of Pugâma, having conceived a feeling of esteem and reverence for the

<sup>14</sup> Burma proper, as distinguished from Râmanîadêsa, the land of the Talaings.

<sup>15</sup> This yields the date 1181 A.D.

three *mahâtheras*, presented them with three elephants. The two' *mahâtheras*, namely, Sivalimahâthêra, and Tâmalindamahâthêra, liberated their two elephants in a forest. But Ânandathêra, saying to himself :— “I shall make a present of my elephant to my relatives living in Kiñchipura,” proceeded to Kusimanagara and shipped it off. The two *mahâtheras* then said : ‘Brother, when we received our elephants, we set them free in a forest. Why have you caused pain to an animal by making a present of it to your relatives ? Your action is improper.’ Ânandathêra replied : “Why, Reverend Sirs, have you spoken to me in this manner ? What ! Reverend Sirs, has not the Blessed One declared that kindness to one’s relatives is a sacred duty ?” The two *mahâtheras* continued : “Ânanda, you are indeed headstrong. If, brother, you will not accept the advice and admonition from elders like us, do you perform your ecclesiastical ceremonies separately, and we shall perform ours in like manner.” Thenceforward, the two *mahâtheras* performed their ecclesiastical ceremonies separately, and Ânandathêra performed his likewise.

In course of time, Tâmalindamahâthêra, for the benefit of his pupils, who were learned, wise, and able, said to the laymen, belonging to the ruling and other classes, that came to his presence : “O laymen, the priests are learned, wise, and able ; but, because of their not being supplied with the ‘four requisites,’ they are unable to devote themselves to the acquisition of scriptural knowledge, or to the observance of the precepts. Laymen, it is our desire, therefore, that these priests should be furnished with the ‘four requisites.’ Should you undertake to do this, the priests would certainly be enabled to devote themselves to the acquisition of scriptural knowledge, or to the observance of the precepts.” The *thera* thus procured the ‘four requisites’ by means of *vachivîñhatti*. Then Sivalimahâthêra said to Tâmalindathêra : “Brother, the acquisition of ‘requisites,’ by means of *vachivîñhatti*, was censured by the Blessed One ; but why, brother, have you procured the ‘four requisites’ by means of *vachivîñhatti*? Your action is improper.” Tâmalindathêra replied to Sivalimahâthêra : “Reverend Sir, the acquisition of ‘requisites,’ by means of *vachivîñhatti*, was censured by the Blessed One, when such property was for oneself; but, Reverend Sir, the ‘four requisites,’ procured by me by means of *vachivîñhatti*, were not for myself. I thought that, if my pupils, who are learned, wise, and able, obtained the ‘four requisites,’ and devoted themselves to the acquisition of scriptural knowledge, and to the observance of the precepts, the interests of the Religion would be promoted ; and therefore, I procured for them the ‘four requisites’ by means of *vachivîñhatti*.” Sivalimahâthêra again said to Tâmalindathêra : “Brother Tâmalinda, is this your explanation ? Do you perform your ecclesiastical ceremonies separately, and I shall perform mine likewise. Brother Tâmalinda, association in the performance of ecclesiastical ceremonies is agreeable only when the parties taking part in the performance are of the same mind and opinions and are amenable to the advice and admonition of each other.” Thenceforward, these two *mahâtheras* performed their ecclesiastical ceremonies separately.

At that period, there were, in Pugâma, four distinct communities of priests, each of which formed a separate sect, namely,— (i) the successors of the priests, who introduced the Religion from Sudhammanagara ; (ii) the disciples of Sivalimahâthêra ; (iii) the disciples of Tâmalindamahâthêra ; (iv) the disciples of Ânandamahâthêra.

Of these communities, that of the spiritual successors of the priests, who introduced the Religion from Sudhammanagara, was called by the Marammas of Pugâma the ‘Purima’ fraternity, because of their anterior arrival ; and the remaining communities, whose members were the spiritual successors of the priests, who introduced the Religion from Sihaladipa, were called the ‘Sihala’ fraternity, and also the ‘Pacchima’ fraternity, because of their later arrival.

Two of these three *mahâtheras*, namely, Sivalimahâthêra and Tâmalindamahâthêra, passed away according to their deeds after maintaining the Religion in splendour to the end of their lives ; and Ânandathêra, after spending fifty-four rainy seasons in maintaining the

Religion in splendour in Pugâma, also passed away according to his deeds in the year 607,  
Sakkaraj.<sup>16</sup>

Reverse face of the first Stone.

*May the Religion of the Conqueror shine forth in splendour!*

A sâmaprâ, called Sâriputta, who was a native of Padippajêyya village,<sup>17</sup> in the province of Dala, went to Pugâma and received the upasampadâ ordination at the hands of Ânandathêra. He studied both the *Dhamma* and the *Vinaya* together with their commentaries. Being thus well-versed in the *Dhamma* and the *Vinaya*, the fame of the learning, wisdom, and ability of the priest, Sâriputta, spread abroad. The King of Pugâma heard about his fame, and reflecting :—“If the priest, Sâriputta, is learned, well-informed, a seeker of knowledge, wise, and able, and, if the members of his body are perfect, I shall do him honour by appointing him to be my Preceptor,” sent messengers to institute enquiries. The messengers sent by the King, accordingly proceeded to enquire whether the members of the body of the priest, Sâriputta, were perfect. In the course of their enquiry, they found that one of the big toes of the priest was too short, and reported the result of their investigation to the King. The King thinking inwardly : “The priest is not perfect in all the members of his body,” presented him with a great many offerings, conferred on him the title of *Dhammadvilâsathêra*, and dismissed him with the injunction : “Do you maintain the Religion in splendour in Râmaññadêsa.”

*Dhammadvilâsathêra* proceeded to Râmaññadêsa, and taught the *Dhamma* and the *Vinaya* to a great many priests in Dalanagara.<sup>18</sup> The people of Râmaññadêsa called, at the time, the fraternity of these priests at Dalanagara, the *Sihalapakkhabhikkhusaṅgha*, and designated as the *Ariyârahantapakkhabhikkhusaṅgha*, the fraternity of priests who were already in the country and were the spiritual successors of Sôṇumahâthêra and Uttaramahâthêra.

There was a learned mahâthêra, belonging to the *Ariyârahantapakkhabhikkhusaṅgha*, who lived in a monastery situated near the mouth of a river, in the Lakkhiyapura, province,<sup>19</sup> called the Bakasa, because of its teeming with fish, which served as food for paddy-birds. Near the monastery, was a market, and not far from the latter was a settlement where a great number of Kambôja prisoners of war were located. On account of this fact, the market was called the Kambôja<sup>20</sup> Market, and the monastery was called the Kambôjapapavîhâra, because of its vicinity to the Kambôja Market. The mahâthêra, living in the monastery was, in like manner, called the Pathama-Kambôjapapavîhârathêra. Subsequently, the designation Pathama-Kambôjapapavîhârathêra was changed to Kambôjapanamahâthêra.

A pious nobleman, called Srijayavaddhana, who was living at Dalapura, built a monastery near a great lake, and invited the Kambôjapanamahâthêra to occupy it. At that period, because this Kambôjapanamahâthêra was the oldest and most celebrated member of the *Ariyârahantasanghapakkha*, in Dalanagara, the whole of that fraternity was designated the Kambôjapanamahâthêrasanghapakkha.

In after times, the designation Kambôjapanamahâthêrasanghapakkha fell into disuse, and the fraternity was called the Kambôjapanasanghapakkha. However, the latter term Kambôjapanasanghapakkha itself fell into disuse, and the fraternity came to be known as the Kambôjasanghapakkha.

Because the *Ariyârahantasanghapakkha*, in Dalanagara, was called the Kambôjasanghapakkha, the same designation was, thenceforward, applied to that fraternity in the State of Râmaññadêsa.

<sup>16</sup> i.e., in 1465 A.D.

<sup>17</sup> Near Rangoon.

<sup>18</sup> The modern Dala, about 15 miles S. E. of Rangoon.

<sup>19</sup> Lokaik near Twante in the Hanthawaddy District.

<sup>20</sup> i. e., the Shan Market.

There were in Muttimanagara<sup>21</sup>—(i) the Kāmbōjasaṅghapakkha; (ii) the Sihala-saṅghapakkha, whose members were the spiritual successors of Sivalimahāthēra; (iii) the Sihalasaṅghapakkha, whose members were the spiritual successors of Tamalindamahāthēra; (iv) the Sihalasaṅghapakkha, whose members were the spiritual successors of Ānandamahāthēra; (v) the Sihalasaṅghapakkha, whose members were the spiritual successors of Buddhavarīsamahāthēra, the Preceptor of the Queen, who went to Sihaladīpa and received his *upasampadā* ordination there, and who, on his return, performed his ecclesiastical ceremonies separately in Muttimanagara; and (vi) the Sihalasaṅghapakkha, whose members were the spiritual successors of Mahasāmimahāthēra, otherwise called Mahānāgamahāthēra, who visited Sihaladīpa and received his *upasampadā* ordination there, and who, on his return to Muttimanagara, performed his ecclesiastical ceremonies separately.

Through the inability of these six divisions of the Order to perform ecclesiastical ceremonies together, various fraternities and sects arose into existence.

Owing to the want of a large number of priests, who were well-versed in the *Tipiṭaka*, learned, wise, and able, and who could, after meeting and consulting together, investigate as to what was proper or not, the *mahāthēras*, belonging to any of these six sects, would, whenever they had to perform such ecclesiastical ceremonies as the consecration of a *simā* and the *upasampadā* ordination, carry out their object in a manner that appeared fitting to them, thinking inwardly: “We, indeed, are wise and qualified.”

There were some *theras*, who, wishing to consecrate a *simā* on a *gāmakhētta* of whatever size, would place boundary-marks all round it, and carry out their object by inducting within the *hatthapāsa* the priests who were within the boundary; but they would not effect purification through the acts of inducting within the *hatthapāsa* the priests living outside the boundary, of receiving the declarations of assent of such of them as were absent, and of excluding such of them as merited exclusion. In such a *simā* the *upasampadā* ordination would be performed.

There were some *theras*, who declared: “If it is desired to consecrate a *simā* on a *gāmakhētta*, such consecration should be carried out after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing round that *gāmakhētta*, who are inside or outside the boundary.” Therefore, whenever a *simā* was to be consecrated, they thought that it would be difficult to purify the whole of the *gāmasimā*, and would not ascertain the true nature of the characteristics of a *visuṅgūma*. They, however, assumed that, if a piece of land, with its boundaries defined, was granted by a king, that land was a *visuṅgūma*; and they would ask the ruling authorities to define the boundaries of a piece of land, which they had chosen, and whose area would be sufficient for the consecration of a *simā*, or of a piece of land of larger area. They would then consecrate the *simā* after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing on the *gāmakhētta*, but without effecting purification in regard to the whole of the *gāmasimā*. In such a *simā* the *upasampadā* ordination would be performed.

There were some *theras*, who, holding the opinion that “there would be mutual confusion, if two *baddhasimās* were connected with each other by the branches of trees, &c., but there would be no such confusion, if a *baddhasimā* and a *gāmasimā*, or two *gāmasimās*, were connected with each other by the branches of trees, &c.,” would, whenever there was a *simā* to be consecrated on a *gāmakhētta*, perform the consecration without cutting off the branches of trees, &c., which connected that *gāmakhētta* with the others around it, but after effecting purification through the acts of inducting within the *hatthapāsa*, &c., the priests residing on that *gāmakhētta*. In such a *simā* the *upasampadā* ordination would be performed.

There were some *theras*, who would not ascertain, in every way, the characteristics of rivers or lakes, mentioned in the *pāli* and the *attikathās*, and who, without ascertaining well

<sup>21</sup> Martaban near Maulmain.

the interpretation of the words mentioned in the *atthakathās*, namely, *anudīlhamāsañ anudāsāhañ anupañchāhañ* would, in this excessively rainy region of Rāmaññadēsa, perform the *upasampadā* ordination in an *udakukkhēpasimū* consecrated on a river or lake, which was devoid of its respective characteristics.

There were some *theras*, who, whenever they wished to consecrate a *simā* on a *gāmakhētta*, would cut off the branches of trees, &c., that connected it with other *gāmakhētas*, and carry out their object through the acts of inducting within the *hatthapāna* the priests residing inside or outside the boundary of that *gāmakhētta*, of receiving the declarations of assent of such of them as were absent, and of excluding such of them as merited exclusion. But, whenever there was an *upasampadā* ordination to be performed in such a *simā*, the ceremony would be performed without cutting off the branches of trees, &c., which connected that *gāmakhētta* with others.

In the two thousand and second year that had elapsed since the Parinirvāna of the Fully Enlightened One, and the 820th year of Sakkaraj,<sup>22</sup> there reigned in Harṣavati-nagara,<sup>23</sup> Rāmadhipati, who, assuming the title of Siripavaramahādhammarājādhira, ruled justly and righteously and afforded protection to the people of Rāmaññadēsa, which comprised the three provinces of Kusimamandala, Harṣavatimandala, and Muttimamandala.<sup>24</sup> He was the Lord of a White Elephant, whose colour was like that of the white escutcheon water-lily, or of the *jasminum multiflorum*, or of the autumnal moon, and was replete with faith and many other qualities. He was well-acquainted with the languages of various countries, and with many manual arts, such as masonry and carpentry. He was, moreover, learned and well-read, and was versed in the *Tripitaka* and the sciences of *takka*, *bydkarāya*, *chanda*, *alañkāra*, astrology, medicine, and arithmetic, pertaining to the *Vélasā*. The King had exceedingly deep faith in the Religion of the Teacher, and the following thoughts arose in his mind: "The *upasampadā* ordination is dependent on that of *pabbajjā*, and the basis of the Religion itself is the *upasampadā* ordination, which in order to be appropriate, inviolable, and valid, must be possessed of five characteristics, namely, *simisampatti*, *parisasampatti*, *vathusampatti*, *nattisampatti*, and *annusvānasampatti*. Of these characteristics there exist means of attesting the validity of *vathusampatti* and *nattisampatti*, owing respectively to the ability of a candidate for the pure form of the *upasampadā* ordination to fulfil the condition of the former, and to the accessibility of qualified *āchāriyas*, who could recite the *kammendhā* with correct intonation. But, by what criterion can I ascertain the non-existence of *simisampatti* and *parisasampatti*?"

The King, in repeatedly investigating and considering the ruling of the *Vinsaya* as regards the consecration of a *simā*, which would be in conformity with the intention of the Blessed One, as interpreted by the authors of *atthakathās*, *ñikās*, and *pnkaranya*, consulted both the spirit and the letter of the following works, controlling the *atthakathā* by means of the *pāli*, the *ñikā* by means of the *atthakathā*, and the *pnkaranya* by one another, and, at the same time, collating what was gone before with what came after:—the *Vinayapāti*; the *Vinayatikā* called the *Sāratthadipani*; the *Vinayatikā* called the *Vimatinivindani*; the *Vinayatikā* written by Vajrabuddhithera; the *Mātikātulabhañ* called the *Kuñkhāvitarañ* together with its *ñikā*; the *Vinayavinichchhayapakaranya* together with its *ñikā*; the *Vinayasauhyapakaranya*; the *Simālañkārapakaranya*; and the *Simālañkārasaṅgha*. To the King, who repeatedly investigated and repeatedly considered this question, the ruling of the *Vinsaya* appeared to be thus:—

"If it is desired to consecrate a *simā* on a selected site, whether it be a *pakatigāmakhētta* or a *visuñgāmakhētta*, whose boundaries have been defined for the purpose of collecting revenue,

<sup>22</sup> Or 1458, A. D.

<sup>23</sup> The modern Pogu.  
<sup>24</sup> These comprise the major part of what are now known as the Bassein, Thōngwā, Henzada, Hantha-waddy, Pegu, Shwēgyin and Amherst Districts of Lower Burma.

and which possesses the following characteristics, namely, that it is inaccessible to men and women ; that it is favourable to the exercise of the four *iriyapathas* ; that it is not a place subjected to noise ; and that the usufructuary right, exercised in respect of it, is capable of supporting life ;—the branches of trees, &c., connecting that *pakatigámakhéttā* or *visuñgámakhéttā* with other *gámakhéttas* should be cut down ; and a number of boundary-marks should be placed around the site selected for the consecration of the *simá*, should such *simá* be a *mahásimá*, whose extent is difficult to apprehend and whose form is not well defined. If, however, it is desired to consecrate a *khuddakanimá*, whose form is triangular, and whose extent is easy to apprehend, three boundary-marks should be placed. But if the form of the *simá* to be consecrated is square or rectangular, four boundary-marks would suffice ; and if the form is a polygon, the number of boundary-marks should be in proportion. The connecting branches of trees, &c., which are either within or without the boundary, should be cut down, and the extent of the *simá* clearly defined. Of all the priests residing within or without the boundary of that *gámakhéttā*, those, who are worthy of the privilege, should be inducted within the *hatthapásā*, and the declarations of assent of those who are absent, should be received, the remaining priests being excluded from the *gámakhéttā*. For the purpose of guiding travelling priests, guards should be stationed all round the *gámakhéttā* ; and, in order to notify the fact publicly, flags and streamers should be planted at various places ; and the boundaries should be proclaimed three times by the sounding of drums, conch-shells, and other musical instruments. Eventually, the *simá* should be consecrated by having the *kammaváchá* read with proper intonation. The consecration of a *simá*, which is attended by such ceremonies, is inviolable and valid ; and the *upasampadá* ordination and other ceremonies, performed in such a *simá*, are likewise inviolable and valid.

“ The characteristic of an equable rainy season is, that, during the four months of its continuance, an uninterrupted shower falls once every half month, or every fifth day ; that of a deficient rainy season is; that a shower falls after the lapse of a half month ; and that of an excessive rainy season is, that the intervening period between one shower and another is less than five days, that is to say, rain falls every fourth, third, or second day, or every day (without interruption).

“ If, during the four months of an equable rainy season, the under-robe of a *bhikkhuni* crossing a stream, at any place, whether it be a landing-place or not, is wetted to the extent of one or two finger-breadths, such a stream acquires the status of a *nadi*. If, during the four months of the rainy season, which is an equable one because of rain falling once every half-month, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *mahánadi*. If, during the four months of the rainy season, which is an equable one because of rain falling once every tenth day, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *majjhimanadi*. If, during the four months of the rainy season, which is an equable one because of rain falling once every fifth day, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, such a stream acquires the status of a *khuddakanadi*.

“ If, during the four months of a rainy season, which is an equable one, the under-robe of a *bhikkhuni* crossing a stream, at any place, is wetted, but is not wetted when the rainy season is a deficient one, it should not be declared that such a stream does not acquire the status of a *nadi*, because a deficient rainy season cannot be the criterion in determining its status. If, however, during the four months of a rainy season, which is an equable one, the under-robe of a *bhikkhuni* crossing a stream, at any place, is not wetted, but is wetted when the rainy season is an excessive one, it should not be declared that such a stream acquires the status of a *nadi*, because an excessive rainy season can neither be the criterion in determining its status.

“ A lake is of spontaneous origin. It is not excavated by any one, but is filled with water that flows from all round it. If, during the four months of a rainy season, which is an

equable one, there is, in a reservoir of such description, water sufficient for the purpose of drinking or ablution, such a lake acquires the status of a *jātassara*. If a lake, which satisfies such a condition, when the rainy season is an equable one, does not contain water sufficient for the purpose of drinking or ablution, when the rainy season is a deficient one, or during winter or summer, it should not be declared that such a lake does not acquire the status of a *jātassara*.

"If, during the four months of a rainy season, which is an equable one, a lake does not contain water sufficient for the purpose of drinking or ablution, but satisfies this condition when the rainy season is an excessive one: such a lake does not acquire the status of a *jātassara*.

"This Rāmaññadēsa is a very rainy region, but how could one know that its rainy season is an excessive one? That the rainy season comprises four months is thus declared in the *atthakathās*:—'Yasmā hi vassānassa chutūsu māsēsu.' But, in this country of Rāmaññadēsa, the rainy season comprises six months. Because it is said that the characteristic of an equable rainy season is, that rain falls every fifth day, methinks that the characteristic of an excessive rainy season is, that rain falls every fourth, third, or second day, or every day (without interruption).

"In this country of Rāmaññadēsa, sometimes once every fourth, third, or second day, or every day (without interruption), sometimes once every seventh or tenth day, the rays of the sun are invisible, and the sky becomes cloudy and murky, and a continuous shower of rain falls. Therefore, it is established beyond doubt that the rainy season of Rāmaññadēsa is an excessive one.

"For the reasons stated above, in this country of Rāmaññadēsa, during the four months of an equable rainy season, when rain falls in the manner described, the under-robe of a *bhikkhu* crossing a stream of such description, at any place, is wotted. On such a *muhināti* an *udakukkhēpasimā* may be consecrated, and the *upasampadā* ordination performed in it will be valid and inviolable.

"If, during the four months of an equable rainy season, when rain falls as described above, a lake of such description contains water sufficient for the purpose of drinking or ablution: on such a *mahājātassara* an *udakukkhēpasimā* may be consecrated; and the *upasampadā* ordination performed in it will be valid and inviolable."

The following thoughts arose in the mind of Rāmādhipati, to whom the valid manner in which a *simā* should be consecrated, had appeared, as described above:—

"There are some *theras* who, wishing to consecrate a *simā* on a *gāmakhēttā*, carry out their object by inducting within the *hatthapāsa* the priests residing inside the boundary, but without effecting purification through the acts of inducting within the *hatthapāsa*, &c., all the priests residing on that *gāmakhēttā*. The consecration of such a *simā* by the *theras* is invalid by reason of *parisavipatti*.

"If, in order to alienate the revenue of a selected place, whose boundaries have been defined for the purpose of collecting revenue, and which is situated on a *pakaṭiyāmukhēttā*, the boundaries are again defined, and the place itself is given away by the ruling authorities: such a place acquires the status of a *visuṅgāmakhēttā*. The consecration of a *badilhasimā* is consummated at the conclusion of the recitation of the *kammavacchā*, and not merely by the proclamation of its boundaries. Therefore, the land referred to above, which is situated inside the boundary, does not acquire the status of a *visuṅgāma*, because of its perpetually forming a part and parcel of the *gāmasimā*; nor does the *simā* become a *badilhasimā*, because the lands, both inside and outside the boundary, constitute but one *gāmasimā*. If all the priests residing on that very *gāmasimā*, who are deserving of the privilege, are not inducted within the *hatthapāsa*; if the declarations of assent of those, who are entitled to send them, are not received; if those who deserve exclusion, are not excluded; and, if only the priests residing within the boundary are inducted within the *hatthapāsa*: the consecration of the *simā* (attended by such ceremonies)

is violable and not in accordance with the law. The *upasampadā* ordination and other ceremonies, performed in such a *simā*, are void by reason of the invalidity of its consecration.

" There are also *theras*, who ask the ruling authorities to define the boundaries of some place selected by them, but which does not possess the characteristics of a *gáma*. Considering that such a place is a *visunágámakhéttā*, they select a site on it, and consecrate a *simā* by inducting within the *hatthapásā* only the priests residing at that place, and not all those residing on the whole of the *pakaṭigámakhéttā*. The consecration of the *simā* by these *theras* is void by reason of *parisavipatti*. Therefore, because of *simávipatti*, the *upasampadā* ordination and other ceremonies, performed in such a *simā*, are invalid.

" There are also other *theras*, who, wishing to consecrate a *simā* on a *gámakhéttā*, do not cut down the branches of trees, &c., connecting that *gámakhéttā* with others, but carry out their object after effecting purification through the act of inducting within the *hatthapásā* the priests residing on that *gámakhéttā*. By reason of *parisavipatti*, the consecration of the *simā* by these *theras* is invalid.

#### Obverse Face of the second Stone.

" As there is mutual junction between two *baddhasimáds*, because of their being connected by the branches of trees, &c., so there is mutual junction between a *baddhasimā* and a *gámasimā*, or between two *gámasimáds*, because of their being connected by the branches of trees, &c. By reason of *simávipatti*, the *upasampadā* ordination and other ceremonies, performed in such a *simā*, are void.

" There are other *theras*, who perform the *upasampadā* ordination and other ceremonies in an *udakukkhepasimā* consecrated on rivers and lakes, that are devoid of their respective characteristics (judged by the conditions prevailing) in the exceedingly rainy region of Rámaññadésa. By reason of *simávipatti*, the *upasampadā* ordination and other ceremonies, performed by these *theras*, are void. As to this exceedingly rainy region of Rámaññadésa : during the four months of an equable rainy season, when rain falls in the manner indicated above, the under-robe of a *bhikkhuni* crossing a river, at any place, may not get wet (provided that the prevailing conditions are normal). But owing to excessive rainfall in this country, the under-robe will get wet. Judging, therefore, by the wetting of the under-robe, when the rainy season is, as stated before, an equable one, how can it be correct to say that such a river acquires the status of a *nádi*? Again, during the four months of an equable rainy season, when rain falls in the manner indicated above, a lake may not contain water sufficient for the purpose of drinking or ablution (provided that the prevailing conditions are normal). But, owing to excessive rainfall in this country, during the four months of the rainy season, it will contain water sufficient for the purpose of drinking or ablution. Judging, therefore, by the sufficiency of water in such a lake for the purpose of drinking or ablution, when the rainy season is, as stated before, an equable one, how can it be correct to say that such a lake acquires the status of a *játassara*?

" There are also some *theras*, who, desiring to consecrate a *simā* on a *gámakhéttā*, cut down the branches of trees, &c., connecting that *gámakhéttā* with others, and carry out their object by inducting within the *hatthapásā*, &c., all the priests residing inside or outside the boundary of that *gámakhéttā*. But, whenever the *upasampadā* ordination and other ceremonies are performed in such a *simā*, the connecting branches of trees, &c., of that *gámasimā* are not cut down. The *upasampadā* ordination and other ceremonies of these *theras* are, therefore, void by reason of *parisavipatti*, caused through the confusion (of boundaries) of such *baddhasimā* and *gámasimā*. If, on the other hand, these *theras* perform the *upasampadā* ordination and other ceremonies in a valid *baddhasimā*, or on a *pakaṭigámakhéttā*, or *visunágámakhéttā*, possessing the characteristics of a *gáma*, or on a *máhánádi* possessing the characteristics of a *nádi*, or on a *játassara* possessing the characteristics of a *játassara*, or on a *samudda* possessing the characteristics of a *samudda*, they may constitute a Chapter ; but the functions, performed by them,

are void by reason of *parisavipatti*, caused through their having been ordained in a *sīmā*, whose consecration was invalid for the reasons indicated above, or on a *visumyāmakhetta*, that does not possess the characteristics of a *gāma*, or on a *khuddakanadī*, that does not possess the characteristics of a *nadi*, or on a *khuddakajātassara*, that does not possess the characteristics of a *jātassara*.<sup>25</sup>

Then King Rāmādhipati became aware of the existence of *simāvipatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies in Rāmaññadēsa, and thought thus:—

"The *simāvipatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies appear to me in the manner indicated above. Now, there are, in Rāmaññadēsa and Hāmavatī-nagara, many priests, who are well-versed in the *Tipiṭaka*, learned, and able; and I am not sure whether the *simāvipatti* and *parisavipatti* of the *upasampadā* ordination and other ceremonies appear to them in the same manner. It is, perhaps, advisable that I should ask all of them to investigate the subject by the light of the interpretation, literal or otherwise, of the *Vinayapiṭaka* together with its *atthakathās* and *ṭikās*, to compare and collate the *atthakathās* with the *pāli* texts, the *ṭikās* with the *atthakathās* and what follows with what is gone before, and to give an authoritative ruling, based on the *Vinaya*, as to the valid manner of consecrating a *sīmā*."

All the priests, who were well-versed in the *Tipiṭaka*, were accordingly asked to give an authoritative ruling, based on the *Vinaya*, as to the valid manner of consecrating a *sīmā*.

Then, in compliance with the request of King Rāmādhipati, all the priests, who were well-versed in the *Tipiṭaka*, investigated the subject by the light of the interpretation, literal or otherwise, of the *Vinayapiṭaka*, together with its *atthakathās* and *ṭikās*, and, through repeated comparison and collation, perceived the existence of *simāvipatti* and *parisavipatti*, and communicated to the King the result of their enquiry as to the manner prescribed in the *Vinaya*.

The King said to himself: "The excellent compilers of *atthakathās* have declared that the Religion of Buddha will last 5,000 years; but alas! only 2,047 years have now passed away since the Enlightened One attained Buddhahood, and the Religion has become impure, tainted with heresy and corruption, and the *upasampadā* ordination has also become invalid. This being the case, how can the Religion last till the end of 5,000 years?" The King again reflected thus: "Being aware of the impurity, heresy, and corruption, that have arisen in the Religion, methinks that, in order to ensure the continuance of the Religion to the end of the period of 5,000 years, it is essential that it should be purified by resuscitating the pure form of the *upasampadā* ordination. However, if I do not exert myself and remain indifferent, I shall be guilty of not having intense love for, or faith in, the Blessed Fully Enlightened One, and of being devoid of respect and reverence for Him. It is, therefore, I think, expedient that the purification of the Religion should be effected by me. How shall I first call into existence the pure form of the *upasampadā* ordination, and establish it in this country of Rāmaññadēsa? There are men having faith, belonging to good families, and desirous of receiving such *upasampadā* ordination. If, at my instance, they receive it, the Religion will become purified through the existence of a pure form of the *upasampadā* ordination."

The following were the thoughts that arose in the mind of King Rāmādhipati, who considered about the condition of the Religion:—

"It is said that, in the 236th year<sup>25</sup> that had elapsed since the attainment of Parinirvana by the Fully Enlightened One, Mahāmahindathēra, who was sent by Moggaliputtatissamahāthēra, went to Tambapannidipa, and established the Religion. Devānarāpiya-tissa, King of Sihaladipa, conceived a feeling of esteem and reverence for the thēra, and founded the Mahāvihāra monastery. During the period of 218 years,<sup>26</sup> that elapsed since the foundation of the Mahāvihāra, the Religion remained pure, and there was only one heresy, namely, that of the residents of the Mahāvihāra. Then King Vattagamani-

<sup>25</sup> This yields a date, 90 B. C.

Abhaya conquered Dadhiya, King of the Damilas, and attained to kingship in Lankādipa. After founding the Abhayagirivihāra monastery, this King was defeated by a confederacy of seven Damila princes, and was obliged to fly the country and remain in hiding for fourteen years. (On his restoration) he invited a *thera*, called Mahātissa, who had afforded him assistance during his exile, and presented the monastery to him. This Mahatissathēra, however, used to associate with lay people, and, for this very offence, had been expelled from the Mahāvihāra by the fraternity of that monastery. Thenceforward, the priests were divided into two sects, namely, that of the residents of the Mahāvihāra, and that of the residents of the Abhayagirivihāra.

"In the 357th year that had elapsed since the foundation of the Abhayagirivihāra monastery, a king, called Mahāsēna, ruled over Lankādipa for 27 years. This king, in the course of his reign, founded the Jētavanavihāra monastery, and presented it to Tissa-thēra, a resident of the Dakkhinavihāra, who associated with wicked people, and was of an intriguing and licentious character, but for whom he conceived a feeling of esteem and reverence. Thenceforward, the priests of the Jētavanavihāra monastery detached themselves from those of the Mahāvihāra and the Abhayagirivihāra monasteries, and thus arose the (third) sect of the residents of the Jētavanavihāra monastery.

"Thus, 600 years had not yet elapsed since the establishment of the Religion in Lankādipa, when the priests in that Island were divided into three divisions,<sup>27</sup> and three sects were formed. Among these sects, that of the Mahāvihāra was extremely pure and orthodox; but the remaining two were neither pure nor orthodox. In course of time, however, in Lankādipa, the number of the orthodox priests gradually decreased, and their sect became weak, while the unorthodox priests continually received fresh accession of strength owing to increased numbers. These heretical sects did not conform to the rules of the Order, and were followers of evil practices. Owing to this circumstance, the Religion became impure, and tainted with heresy and corruption.

"In the 1472nd year that had elapsed since the establishment of the Religion in Lankādipa, the 1708th year<sup>28</sup> that had elapsed since the attainment of Parinirvāna by the Master, and the 18th year since the inauguration of Mahārāja Sirisāṅghabōdhi-Parakkamabāhu as ruler of Lankādipa, that king, by seeing the priests, who, though professing the Religion, did not conform to the rules of the Order, and followed evil practices, became aware of the existence of the impurity, heresy, and corruption, that had arisen in the Religion, and he thought thus: —

"'If such an one as I, knowing the existence of the impurity, heresy, and corruption, that have arisen in the Religion, do not exert myself and remain indifferent in the matter of effecting its purification, it will be said of me that my love for, or faith in, the Fully Enlightened One, and my respect and reverence for Him, are not intense. It is, perhaps, expedient that I should afford support to the Mahāvihāra fraternity, who are orthodox, whose conduct is in conformity with the rules of the Order, and whose superior is Mahākassapathēra of Uḍumbaragiri; and that, as Asōka, King of Righteousness, with the assistance of Moggaliputtatissa-mahāthēra, afforded support to the great fraternity of exceedingly pure and orthodox priests, who declared that the Fully Enlightened One was a Vibhajjavādi, and effected the purification of the Religion by commanding the expulsion from the Order of the 60,000 impure and sinful priests who declared that the Fully Enlightened One professed the doctrines of the Sāsāra and other schools, even so, should I purify the Religion by commanding the expulsion from the Order of the large number of impure, unorthodox, and sinful priests, who do not conform to the rules of the Order, and are followers of evil practices, and by constituting the fraternity of the residents of the Mahāvihāra, the only sect (in my kingdom).'

<sup>27</sup> I.e., before 292 A. D. The 600 years must have nearly elapsed, however, because  $218 + 27 + 357 = 602$  years as the date of Mahāsēna's death.

<sup>28</sup> This yields the date 1164 A. D.

"The King acted accordingly, purified the Religion, and caused a covenant to be entered into by the priests. In after times, with a view to purifying the Religion, Vijayabahurâja and Parakkamabahurâja caused (similar) covenants to be made."

"From that time up to the present day, there has been existing in Lânkâdipa, a sect of priests, who are the spiritual successors of the fraternity of the Mahâvihâra, the exceedingly pure and orthodox sect, whose members conformed, in a proper manner, to the rules of the Order.

"I (Râmâdhîpî) shall, therefore, invite, in a respectful manner, learned and qualified priests to receive the extremely pure form of the *upasampadâ* ordination in Lânkâdipa, and to establish it in this country of Râmaññadêsa. By inducing men of good family, who have faith, and are desirous of taking orders, to receive it, and by thus calling into existence the pure form of the *upasampadâ* ordination, the Religion will become purified and free from impurity, and will last to the end of the period of 5,000 years."

Accordingly, King Râmâdhîpî invited the twenty-two thérâs, headed by Môgâlana, and addressed them thus : "Reverend Sirs, the *upasampadî* ordination of the priests in Râmaññadêsa now appears to us to be invalid. Therefore, how can the Religion, which is based on such invalid ordination, last to the end of 5,000 years ? Reverend Sirs, from the establishment of the Religion in Sîhalâdipa up to the present day, there has been existing in that island an exceedingly pure sect of priests, who are the spiritual successors of the residents of the Mahâvihâra monastery. If, Reverend Sirs, you go to Sîhalâdipa, and, after selecting out of the fraternity, whose members are the spiritual successors of the priests of the Mahâvihâra, a Chapter, who are pure and free from censure and reproach, receive at their hands the *upasampadâ* ordination in the *udakukkhêpasimâ* consecrated on the Kalyâñi River, where the Fully Enlightened One enjoyed a bath ; and, if you make this form of the *upasampadâ* ordination the seed of the Religion, as it were, plant it, and cause it to sprout forth by conferring such ordination on men of good family in this country of Râmaññadêsa, who have faith and are desirous of taking orders, the Religion will become pure and last till the end of 5,000 years.

"Reverend Sirs, by your going to Sîhalâdipa, much merit and great advantages will accrue to you. Reverend Sirs, on your arrival in Sîhalâdipa, an opportunity will be afforded you of adoring and making offerings to the Holy Tooth Relic, to the Bôdhi trees, headed by the one which was the Southern branch (of the tree at Buddha Gayâ), to the Ratanachêtiya and other shrines, and to the Chêtiya of the Holy Foot-print of the Blessed One on the top of the Samantakûta Hill. Therefore, Reverend Sirs, your great accumulation of merit will increase. For the reasons stated above, I beseech of you the favour of going to Sîhalâdipa."

To this the thérâs replied : "Mahârâja, your excellent request is, indeed, in conformity with the law, because it is actuated by a desire to promote the interests of the Religion. The visit to Sîhalâdipa will increase our great accumulation of merit. We, therefore, grant you the favour, and will visit Sîhalâdipa." Saying thus, the thérâs gave a promise.

On receiving the reply of the thérâs, the King directed the preparation of the following articles to serve as offerings to the Holy Tooth Relic :—a stone alms-bowl, embellished with sapphires of great value, and having for its cover a pyramidal covering made of gold weighing 50 *phalas*; an alms-bowl, with stand and cover complete, made of gold weighing 60 *phalas*; a golden vase weighing 30 *phalas*; a duodecagonal betel-box made of gold weighing 30 *phalas*; a golden relic-receptacle weighing 33 *phalas*, and constructed in the shape of a chêtiya; a relic-receptacle made of crystal; a relic-receptacle, embellished with pieces of glass resembling *masdragalla* gems; and golden flowers.

For the purpose of offering to the Ratanachêtiya and other shrines, to the Holy Foot-print, and to the twenty-two Bôdhi trees, the following articles were prepared :—85 canopies of various colours; 50 large, gilt, waxen candles; and the same number of small, gilt, waxen candles,

For presenting to the *mahâthîras* of Sihâladîpa the following articles were prepared :—40 boxes containing cotton cloth of delicate texture; 20 silk and cotton upper robes of various colours, namely, red, yellow, motley, and white; 20 betel-boxes of motley colour, manufactured in Haribhûñja; four stone pitchers; eight painted pitchers manufactured in Chinadêsa; and 20 fans manufactured in Chinadêsa.

Râmâdhipatirâjâ, the Lord of Râmaññadêsa and of the White Elephant, sent respectful greeting to Their Reverences the Mahâthîras of Sihâladîpa, and thus addressed them by letter :

“ Reverend Sirs, for the purpose of adoring the Holy Tooth and other Relics I have sent priests with offerings. Vouchsafe to afford them assistance in making such offerings. With the twenty-two *thîras* and their disciples, I have sent Chitradûta and Râmâdûta together with their attendants. Vouchsafe, Venerable Ones, to afford them such assistance as they may require in seeing and adoring the Holy Tooth Relic and making offerings to it. After seeing and adoring the Holy Tooth Relic, and making offerings to it, the twenty-two *thîras* and their disciples will proceed to elect from among the fraternity, who are the spiritual successors of the residents of the Mahâvihâra monastery, a Chapter of priests, who are free from censure and reproach, and will receive at their hands the *upasampaddâ* ordination in the *udakukkhépasimâ* consecrated on the Kalyâñi River, where the Blessed One had enjoyed a bath. May it please the Venerable Ones to afford them assistance also in this matter ?” Thus was prepared a letter addressed to the *mahâthîras* of Sihâladîpa.

The following articles were prepared for presentation to Bhûvanâkabâhu, King of Sihâladîpa :—two sapphires valued at 200 *phalas* of silver; two rubies valued at 430 *phalas*; four pieces of variegated China cloth, of great value, for making long mantles, which would cover the wearer from neck to foot; three pieces of thick, embroidered China cloth, of white and dark blue or ash colour; two pieces of plain, thick, China cloth, of white and dark blue or ash colour; one piece of plain, white, thick, China cloth; two pieces of green, thick, embroidered, China cloth; one piece of plain, green, thick, China cloth; two pieces of plain, black, China cloth; one piece of yellow, thick, embroidered China cloth; one piece of red, thin, embroidered, China cloth, of delicate texture; one piece of thin, embroidered, China cloth, of delicate texture, and of white and dark blue, or ash colour: in all, 20 pieces of China cloth; the same number of variegated silk cloths called *pavitti*, and 200 mats wrapped up in leather cases. The letter addressed to Bhûvanâkabâhu, King of Sihâladîpa, was in import similar to that addressed to the *mahâthîras* of that Island, and was inscribed on a tablet of gold.

Having thus prepared everything that was necessary, the King presented the twenty-two *thîras* with the following articles :—44 boxes of fine cotton cloth for making the *tichivara* robes; 22 carpets made of the wool of Marammadêsa; 22 variegated leathern rugs; 22 variegated Haribhûñja betel-boxes, with covers; and many other articles required for food and for medicinal purposes on the voyage.

The twenty-two priests, who were the disciples of the *thîras*, were each presented with a piece of cloth called *katiputia*, and a thick, embroidered, carpet manufactured in Marammadêsa.

The twenty-two *thîras* and their disciples were consigned to the care of the two emissaries, Chitradûta and Râmâdûta, into whose hands were likewise delivered the above-mentioned offerings intended for the Holy Relics, the letter and presents for the *mahâthîras* of Sihâladîpa, and the letter inscribed on a tablet of gold and presents for Bhûvanâkabâhu, King of that Island. Two hundred *phalas* of gold were given to the emissaries for the purpose of providing the twenty-two *thîras* and their disciples with the ‘four requisites,’ should any mishap, such as scarcity of food, arise. The eleven *thîras*, headed by Môggalânathêra, together with their disciples, were embarked in the same ship as Râmâdûta; while the remaining eleven *thîras*, headed by Mahâsivalithêra, together with their disciples, were embarked in the same ship as Chitradûta.

## Reverse Face of the second Stone.

The ship, in which Rāmadūta embarked, left the mouth of the Yōga<sup>20</sup> River on Sunday, the 11th day of the dark half of the month Magha 837, Sakkarāj, and went out to sea.

The ship, in which Chitradūta embarked, however, left the mouth of the same river on Monday, the 12th day of the dark half of the same month, and going out to sea, reached, through skilful navigation, the port of Kalambu on the 8th day of the dark half of the month Phagguna.

When Bhūvanēkabāhu, King of Sihādīpa, heard the news (of the arrival of the ship), he, on the new-moon *uposatha* day of the month Phagguna, directed that a welcome be accorded to the eleven *theras* and Chitradūta. He was exceedingly delighted when he had heard the letter read out, which was inscribed on a tablet of gold, and brought by Chitradūta, and which was sent by Rāmādhipatimahārājā, who was replete with faith and many other good qualities and who, being a descendant of Lords of White Elephants, was himself Lord of a White Elephant, which was possessed of all the characteristics (of such animals), and whose colour was very much whiter than that of a conchshell, the *jasminum multiflorum*, the white-lily, or the autumnal moon. The King (of Sihādīpa), having exchanged the compliments of friendship and civility with the *theras* and Chitradūta, arose from his seat, and with his own hands, offered them betel-leaf with camphor. He likewise had arrangements made for the entertainment of the *theras* and Chitradūta.

On the following day Chitradūta delivered to the *mahātheras* of Sihādīpa the letter and the presents sent by Rāmādhipatimahārājā; and the *mahātheras*, saying : "Whatsoever is pleasing to Rāmādhipatimahārājā, that will we perform," gave a promise.

The eleven *theras*, who embarked in the same ship as Chitradūta, perceiving the non-arrival of their brethren, who embarked in the same ship as Rāmadūta, reflected : "With the permission of the King of Sihādīpa, we shall remain in the Island of Laikādīpa, awaiting the arrival of these *theras*." They accordingly asked permission from the King, and remained there awaiting the arrival of the *theras*, who embarked in the same ship as Rāmadūta.

Meanwhile, the ship in which Rāmadūta embarked, missed the route to Anurādhapura, and meeting with adverse winds, performed a difficult voyage; and it was not till Sunday, the 9th day of the light half of the month Chitra, that she reached Valligāma.

Now, at Valligāma, resided a Sihāla minister, called Garavi, who had rebelled against the King. At the time of the arrival of the ship, the younger brother of the King of Sihādīpa had proceeded by ship to the same village, accompanied by many other ships conveying armed men, in order to fight the rebel minister. The latter was stricken with terror, and, being unable to defend himself, fled the village and sought refuge in a forest. The village having fallen into his hands, the King's brother took up his residence there. The soldiers of the rebel minister remained in hiding at various places between Valligāma and Jayavāḍḍhananagara, and were a source of danger to the people who passed by that way. Owing to this circumstance, the King's brother withheld permission from the *theras* and Rāmadūta, who were desirous of going to Jayavāḍḍhananagara. However, on the second day of the dark half of the first of the two months of Āśalha, 838, Sakkarāj, permission was obtained and the *theras* and Rāmadūta left Valligāma. After passing five days on the journey, they arrived at Jayavāḍḍhananagara on the 8th day.

When Bhūvanēkabāhu, King of Sihādīpa, heard about the arrival of the *theras* and Rāmadūta, he directed that a welcome be accorded to them. After he had heard read out the letter of Rāmādhipatimahārāja, inscribed on a tablet of gold, which was brought by Rāmadūta,

<sup>20</sup> The Pegu River.

he was delighted, and, in the manner indicated above, exchanged with the *theras* and Rāmadūta the compliments of friendship and civility, and had arrangements made for their entertainment.

On the following day, Rāmadūta delivered to the *mahātheras* of Sīhaladīpa the letter and presents sent by the King, who was the Lord of Hāmsavatinagara; and all the *mahātheras* gave a promise to Rāmadūta similar to that given by them to Chitradūta.

After a month had elapsed from that date, the *theras*, who embarked in the same ship as Chitradūta, visited Anurādhapura, and adored the Ratanachētiya, Marichivattichētiya, Thūpārāmachētiya, Abhayagirichētiya, Silāchētiya, Jētavanachētiya, and the Mahābōdhi tree, which was the Southern branch (of the tree at Buddha Gaya), and saw the Lōhapāsāda. They likewise, to the extent of their ability, removed grass, creepers, and shrubbery found growing in the court-yards of the various *chētiyas*, and cleaned their walls. After fulfilling such religious duties as were performed subsequent to making offerings, they returned and arrived at Jayavaddhananagara.

The Sīhala King now thought that the time had arrived for him to exhibit the Holy Tooth Relic for the adoration of all the *theras*, who had come by the two ships. On Sunday, the 1st day of the dark half of the second month Āsālha, and the day on which vassa residence was entered upon, he had the whole of the tower containing the receptacle of the Holy Tooth Relic decorated, had a canopy of cloth put up, and had an offering made of scents, lights, incense, and flowers. The *mahātheras* of Sīhaladīpa were set apart on one side, while the twenty-two *theras* and their disciples, who had come by the two ships, together with Chitradūta and Rāmadūta, were invited to be present. The Holy Tooth Relic, contained in a golden receptacle, was brought out in order that the twenty-two *theras*, and Chitradūta and Rāmadūta might see and adore it, and make offerings to it. Then the Sīhala King, calling to mind the letter of Rāmādhipatirāja, had the Holy Tooth Relic deposited in the golden relic-receptacle sent by the latter, and had a white umbrella placed over it. The golden vessel containing the Relic, the golden vase, and the golden duodecagonal betel-box were deposited together, and shown to the twenty-two *theras*, and Chitradūta and Rāmadūta.

"Reverend Sirs, and Chitradūta and Rāmadūta, may it please you to let me know the purport of the letter of the Lord of the White Elephant?" asked the Sīhala King, who, saying to himself: "Whatsoever may be the purport of the letter of the Lord of the White Elephant, I shall act accordingly," issued commands to the Sīhala ministers and directed the construction of a bridge of boats on the Kalyāṇi River, where the Blessed One had enjoyed a bath. A tower and a canopy of cloth were erected on the bridge, and various kinds of hanging awnings were likewise put up. Vīdagamamahāthēra was requested to elect from among the fraternity of priests, who were the spiritual successors of the residents of the Mahāvihāra monastery, a Chapter, who were free from censure and reproach; and he accordingly elected a Chapter of twenty-four priests such as Dhammakittimahāthēra, Vanaratanamahāthēra, Pañchaparivēṇavāsi-māngalathēra, and Sīhalajayuvarājachāriyathēra. Having thus had a bridge of boats constructed, and a Chapter of priests elected, the King invited the twenty-four ordaining priests, headed by Dhammakittimahāthēra, on Wednesday, the 11th day of the dark half of the month of second Āsālha, and had them conducted to the bridge of boats, and had the forty-four priests of Rāmaññadēsa ordained by them. In conformity with the custom followed by the Sīhala *mahātheras* of old, whenever priests from foreign countries were ordained, the forty-four priests of Rāmaññadēsa were first established in the condition of laymen, and then admitted to the Order as *sāmanerās* through the act of Vanaratanamahāthēra, who presented them with yellow robes, and accepted their profession of faith in the 'Three Refuges.'

On the night of Wednesday, five *theras*, namely, Moggalānathēra, Kumārakassapathēra, Mahāsivalithēra, Sariputtathēra, and Nānasāgarathēra were ordained in the presence of the Chapter of the twenty-four priests, Dhammakittimahāthēra and Pañ-

chaparivēṇavāsi-māngalathēra being respectively the upajjhāya and āchāriya. On the night of Thursday, the 12th, ten thēras, namely, Sumanathēra, Kassapathēra, Nandathēra, Rāhulathēra, Buddhavamsathēra, Sumāngalathēra, Khujanāndathēra, Sōṇuttara-thēra, Guṇasāgarathēra, and Dhammarakkhitathēra were ordained, Vanaratanamahathēra and Pañchapharivēṇavāsi-māngalathēra being respectively the upajjhāya and āchāriya. In the course of the day on Friday, the 13th, seven thēras, namely, Chūlasu-māngalathēra, Javanapāññathēra, Chūlakassapathēra, Chūlasivalithēra, Maṇisārathēra, Dhammarājikathēra, and Chandanasārathēra were ordained, Vanaratanamahathēra and Pañchapharivēṇavāsi-māngalathēra being respectively the upajjhāya and āchāriya. On Saturday, the 14th, the twenty-two young priests, who were the disciples of the thēras were ordained, Pañchapharivēṇavāsi-māngalathēra and Siḥalarājayuvarāja-čāriyathēra being respectively the upajjhāya and āchāriya.

When the twenty-two thēras of Rāmaññadēsa had been ordained, the Siḥala King invited them to a meal, at the end of which, he presented each of them with the following articles:— three yellow robes; a curtain and a canopy manufactured in the country of Gōcharati; a leathern mat painted in variegated colours; a fan shaped like a palmyra-fan, but made of ivory, carved by a skilful turner; and a betel-box. Then the Siḥala King said: “Reverend Sirs, you will return to Jambudipa and maintain the Religion in splendour in Hamsavati-pura. If, Reverend Sirs, I present you with any other gifts, no reputation would accrue to me, because such gifts are subject to speedy decay and dissolution. Therefore, I shall now confer titles on you. If, Reverend Sirs, this is done, such titles would last throughout your life-time.” So saying, he conferred on the eleven thēras who embarked in the same ship as Rāmadūta, namely, Moggalānathēra, Kumārakassapathēra, Nānasagarathēra, Buddhavam-sathēra, Nandathēra, Rāhulathēra, Surhaṅgalathēra, Dhammarakkhitathēra, Chūlasu-māngalathēra, Kassapathēra, and Maṇisārathēra, the following titles respectively: Sirisaṅghabodhisāmi, Kittisirimēghasāmi, Parakkamabāhusāmi, Buddhaghōṣasāmi, Siḥalādīpavivisund-hasāmi, Guṇaratanaḍharasāmi, Jinīlaṅkārasāmi, Ratanamālisāmi, Saddhaminatējusāmi, Dhām-mārāmasāmi, and Bhūvanēkabāhusāmi. On the eleven thēras, who embarked in the same ship as Chitradūta, namely, Maṇasāvīlithēra, Sariputtathēra, Sumanathēra, Chūlakassapathēra, Chūlanandathēra, Sōṇuttarathēra, Guṇasāgarathēra, Javanapāññathēra, Chūlasivalithēra, Dhammarājikathēra, and Chandanasārathēra, the following titles were respectively conferred: Tilōkagurusāmi, Sirivanaratanasāmi, Maṅgalathērasāmi, Kalyāṇitissasāmi, Chandanagirisāmi, Sridantadhātusāmi, Vanavisitissasāmi, Ratanālankārāsāmi, Mahādēvasāmi, Uduṁbaragirisāmi, and Chūlābhayatissasāmi.

The eleven thēras, who embarked in the same ship as Rāmadūta, together with the latter, left Jayavaddhananagara and returned to Valligāma. The eleven thēras, who embarked in the same ship as Chitradūta, however, returned to Jayavaddhananagara, after adoring the Padava-lāñjachētiya, called the Siripāda, which is situated on the top of the Samantakūṭa Hill.

The eleven thēras, who had returned to Valligāma, embarked on Wednesday, the second day of the light half of the month Bhadda, and returning home, arrived at the mouth of the Yōga River on Thursday, the second day of the dark half of the same month.

When Rāmadhipatirāja, received the tidings that the thēras, who embarked in the same ship as Rāmadūta, had arrived at the mouth of the Yōga River, he bethought himself: “Considering that these thēras visited Siḥalādīpa at my solicitation, and that they are the inaugurators of the *upasampadā* ordination, it would not be proper to send any of my officials to welcome them. It would, indeed, be appropriate that I should myself welcome them on my return from Tigumpanagara,<sup>30</sup> where, on the mahāpavāraṇā day, which falls on the full-moon day of Assayūja, I shall present the chētiya containing the Hair Relics of the Fully Enlightened

One, obtained during His life-time, with a large bell made of brass, weighing 3,000 *tolas*." Agreeably with this thought, he wrote a letter saying : " As I am visiting Tigumpanagara, may it please the Venerable Ones to remain in that town ?" And, after making arrangements for their entertainment, he had them disembarked from their sea-going vessel and conveyed to Tigumpanagara in river-boats.

Meanwhile, the eleven *thèras*, who embarked in the same ship as Chitradûta, missed the appointed time favourable for returning to Râmaññadêsa, because the Sîhala King had said to them : " Reverend Sirs, it is my desire to send an emissary to Râmâdhipatimahârâja, the Lord of the White Elephant, with presents, including a religious gift in the shape of an image of the Holy Tooth Relic, embellished with a topaz and a diamond, valued at a hundred *phalas*, which were constantly worn by my father, Parakkamabâhumahârâja. When the vessel, now being fitted out for my emissary, is ready, an opportunity will be afforded to her of sailing in the company of your ship. May it please your Reverences to postpone your departure till then ?" The eleven *thèras* and Chitradûta, therefore, waited for the emissary of the Sîhala King and anchored their ship at the port of Kalambu. Meanwhile, a violent wind, called *parâdha*, arose and sank in the sea the large sea-going vessel, in which passengers had already embarked. When the Sîhala King received the intelligence that Chitradûta's ship had foundered in the sea, he said thus to the *thèras* and Chitradûta : " If you have no ship, you might embark in the same ship as my emissary, and return home." Accordingly, the *thèras* and Chitradûta, together with his attendants, embarked in the same ship as the emissary of the Sîhala King and left the port of Kalambu.

Sailing out to mid-ocean, the ship continued her course through the Straits of Silla, which lies between Sîhaladipa and Jambudipa. After three nights had elapsed since the ship left the port of Kalambu, she was wrecked by a violent storm, and, immersed in sea-water, she remained fast between the jutting peaks of rocks. All the passengers, realizing their inability to extricate the ship from amidst the rocks, collected all the timber and bamboos that happened to be in her, and, constructing a raft of them, and embarking on it, crossed to the coast of Jambudipa, which was close by.

Having lost the presents, the emissary of the Sîhala King returned to Sîhaladipa. The *thèras* and Chitradûta, however, travelled on foot to Nâgapatâna,<sup>31</sup> and there visited the site of the Padarikârâma monastery, and worshipped the image of Buddha in a cave, constructed by command of the Mahârâja of Chinadêsa on the spot, on the sea-shore, where the Holy Tooth Relic was deposited in the course of its transit to Lañkâdipa in the charge of Dandakumâra and Hêmamâlâ, who were husband and wife. Thence they travelled on to the port of Nâvutapatâna. At this port resided Mâlimparakaya and Pacchaliya, two intendants of the port, who annually sent two ships for trading purposes (to Râmaññadêsa.) In doing so, they sent presents for Râmâdhipatimahârâja, and thus, because of their having exchanged with him the compliments of friendship and civility, they conceived feelings of great respect and honour for him. Owing to this circumstance, they provided the *thèras* with food, clothing, and residence, and treated them with much reverence. Chitradûta was likewise provided with clothing, food, and lodgings. The intendants of the port then said : " Reverend Sirs, when our ships start from this port, may it please you to embark in them in order to be once more near the Lord of the White Elephant ?" Accordingly, the four *thèras*, namely, Tilôkaguruthêra, Ratanâlañkârathêra, Mahâdêvathêra, and Chûlabhayatissathêra, and their four disciples resided with them. The remaining seven *thèras*, however, saying : " We shall embark, together with the seven priests, in a ship at Kômâlapattâna," went and resided at that port.

On Wednesday, the fourth day of the light half of the month Visâkhâ, 889, Sakkarâj, the three *thèras*, namely, Tilôkaguruthêra, Ratanâlañkârathêra, and Mahâdêvathêra,

<sup>31</sup> Negapat.

embarked in the ship belonging to Mālimparakāya, while Chūlabhayatissathēra embarked in the ship belonging to Pacchaliya, and they left Nāvutapattana. Of these *theras*, the three, who embarked in the same ship, reached the mouth of the river, which takes its source in the Nagarāsi<sup>32</sup> Mountain, on Friday, the 12th day of the dark half of the month Viśākha, and arrived at Kusimanagara<sup>33</sup> on Tuesday, the 1st day of the light half of the month Jēṭṭha. Chūlabhayatissathēra, however, arrived at Hamsavatinagara on Tuesday, the 13th day of the light half of the month Āṣāḍha.

Of the seven *theras*, who, together with the seven priests, went and resided at Kōmālapattana, Mangalathēra, accompanied by his own attendant priest, as well as by those of Vanaratanathēra, and Siridantadhatuthēra, embarked in a ship, commanded by Binda, and left Kōmālapattana on Wednesday, the new-moon day of the month Bhadda, 841, Sakkaraj. They reached the mouth of the river, which takes its source in the Nagartsi Mountain, on Friday, the 1st day of the light half of the month Kattika, and, touching at Kusimanagara on Monday, the 11th, eventually arrived at Hamsavatinagara on Friday, the 14th day of the dark half of the month Kattika.

The remaining six *theras* and the four young priests had been dead, as they were unable to obviate the consequences of demerit and the course of the law of mortality, to which all living beings are subject. Alas! "Whatever is material is subject to change and dissolution."

#### Obverse face of the third Stone.

On Thursday, the 8th day of the light half of the month Assayuja, 838, Sakkaraj Rāmādhipatimahārāja, with the object of presenting a great bell to the Kēsadhatuchētiya,<sup>34</sup> embarked on a barge surmounted by a golden spire, and, escorted by a number of boats, headed by golden boats, such as the *indavimūna*, proceeded to Tigumpanagara. On Tuesday, the 13th day of the light half of the month Assayuja, the day of his arrival at Tigumpanagara, he invited the eleven *theras*, who embarked in the same ship as Rāmādūta, and served them with various kinds of delicious food. He likewise presented each of them with two couples of cloths for their *tishtivara* robes, and, having exchanged with them the customary compliments of friendship and civility, commanded that their residence be shown to them.

Rāmādhipatimahārāja had grand festivals held for three days; and on Thursday, the day of *mahāpavāṇḍ*, the great bell was conveyed to the quadrangle of the Kēsadhatuchētiya, in order that it might be presented to it. On Friday, the 1st day (after the day of *mahāpavāṇḍ*), offerings were made to the priests residing in Tigumpanagara, and the King commanded that largess be given to paupers, way-farers, and beggars. On Sunday, the 3rd day (of the dark half of the same month), eleven boats were adorned in a reverent manner, and ministers were sent to escort the *theras*. Having thus made preparations for escorting the *theras*, Rāmādhipatirāja left Tigumpanagara on the morning of Monday, the fourth day, and, reaching, in due course, Hamsavatinagara on Friday, the eighth day, entered the bejewelled palace, which was his home. The *theras*, however, halted a day at a ferry near the Mahābuddhārtha;<sup>35</sup> and on Sunday, the tenth day, ministers were sent with many boats appropriately adorned, with various kinds of flags and streamers flying, and with the sounding of gongs and many other kinds of musical instruments, to wait upon the *theras*, who, on their arrival, were ushered into the palace.

When the *theras* had entered the Royal Palace, called the Ratanamandira, they presented Rāmādhipatimahārāja with the following articles: — a casket containing the sandal-wood powder, with which the Holy Tooth Relic was besmeared; an image of the Holy Tooth Relic; some branches, leaves, and seeds of the Bōdhi tree; a treatise giving an account of the purification of the Religion effected by Sirisanghabōdhi-Parakkamabūhumahārāja, Vijayabūhumahārāja, and

<sup>32</sup> Negrais.

<sup>33</sup> Bassein.

<sup>34</sup> The Shwēdagōn Pagoda at Rangoon.

<sup>35</sup> The Kyaukpyun Pagoda near Pagan,

Parakkamabhumaharâjâ ; a treatise setting forth the covenants entered into, at the solicitation of the said kings, by the priesthood for the observance of the Order ; a letter sent by the Sîhalâ thérâs and a book recording the covenants entered into by them ; a book of *gâthâs* written by Vañaratanañmahâthérâ ; and a letter from the Sîhalâ King, Bhûvanekabâhu. Râmâdipatimahârâja accorded a gracious greeting to the eleven thérâs, and commanded his ministers to escort each of them to his monastery with many flags and streamers flying, and with the sounding of gongs and many other kinds of musical instruments.

Then the following thoughts arose in the mind of Râmâdhipatimahârâja : " These eleven thérâs visited Sîhaladîpa, and have now returned bringing from thence the pure form of the *upasampadâ* ordination. In this city of Hañsavatî, there does not exist any pure *baddhasimâ*, nor any *mahânâdi* possessing the characteristics of a *nâdi*, nor any *mahâjâtassara* possessing the characteristics of a *jâtassara*, nor any *gámakhéttâ* whose purification can easily be effected. Where can these thérâs perform such ecclesiastical ceremonies as *upôsatha* or *upasampadâ* ordination ? "

" Surely, it is proper that I should cause a search made for a small *gámakhéttâ*, that can easily be guarded, and there have a *baddhasimâ* properly consecrated by these thérâs. If this is done, they will be in a position to perform, in that *simâ*, such ecclesiastical ceremonies as *upôsatha* or *upasampadâ* ordination." Râmâdhipatirâja accordingly sent his attendants to search for a *gámakhéttâ* answering the description. During the course of their search, the King's attendants found on the skirts of a forest to the west of a mahâchêtiya, called Mudhava, a *gámakhéttâ* belonging to the Minister Narasûra, which was small and could easily be guarded ; and they reported accordingly to the King. Râmâdhipatirâja personally inspected the site, and considered that it was a *gámakhéttâ*, which could easily be guarded, and was an appropriate spot for the consecration of a *simâ*. The ground of a selected place on that land was cleared of jungle, the site of the proposed *simâ* was marked out, and a house was built in the middle of that site. The inside and outside of that house, as well as the site of the proposed *simâ*, and a selected place outside that site, were smeared with cow-dung. Then a fencing was erected enclosing the whole place on its four sides, and four openings with doors were constructed. In order to obviate the junction of that *gámakhéttâ* with others around it, the means of connection, such as the branches of trees, &c., both on the ground below, and in the air above, were cut down, and a small trench, about a span in depth and the same in width, was dug. Not far from the site of the proposed *simâ*, and on its west side, a monastery, a refectory, a lavatory, and a privy were constructed for the use of the eleven thérâs, who were to perform the ecclesiastical ceremony ; and they were invited to take up their residence in that monastery.

Râmâdhipatirâja again reflected : " The eleven thérâs, and the eleven young priests, who are their disciples, have returned from Sîhaladîpa after receiving there the exceedingly pure form of the *upasampadâ* ordination. It would, however, be as well that I should enquire as to whether these thérâs and their disciples are free from censure and reproach. Should any of them be not free from censure and reproach, their exclusion, in spite of their having received the exceedingly pure form of the *upasampadâ* ordination from the Chapter of priests appointed to consecrate the *simâ*, would be pleasing to us ; because a *simâ* constitutes the basis of the Religion, and also because the inclusion of priests, who are not free from censure and reproach, though they may have received the pure form of the *upasampadâ* ordination in the Chapter consecrating a *simâ*, would, in after times, afford matter for objection to the enemies of the Religion."

Accordingly, the King sent learned men to institute enquiries. On enquiry it was found that, previous to their receiving the Sîhalâ form of the *upasampadâ* ordination, one thérâ and four young priests were not free from a measure of censure and reproach, which was not of a grave character, but only of a trivial nature ; and the matter was reported to the King. Râmâdhipatirâja was, however, determined to maintain the Religion in extreme purity, and excluded

(from the Chapter) the *therā*, together with his disciple, as well as the four young priests, who, before receiving the pure form of the *upasampadā* ordination, were not free from a measure of censure and reproach, which was not of a grave character, but only of a trivial nature. The King then resolved that the remaining ten *therās* and the six young priests, who had received the exceedingly pure form of the *upasampadā* ordination, and were free from the smallest measure of censure and reproach, were qualified to constitute a Chapter for the consecration of the *simā*.

When the time approached for the consecration of the *simā*, out of these (ten) *therās* Guṇaratanadharathera, on the plea of illness, returned to his own monastery, unaccompanied by his pupil, and remained there. Therefore, the nine *therās*, namely, Sirisaṅghabodhisāmi, Kittisirimēghasāmi, Parakkamabahuśāmi, Buddhaghōśasāmi, Jinālankārasāmi, Ratana-malisāmi, Saddhammatējasāmi, Sudhammārāmasāmi, and Bhūvanākabahuśāmi, and their disciples, the five young priests, namely, Saṅgharakkhita, Dhammavilāsa, Uttara, Uttama, and Dhammasāra,—in all, fourteen priests—took up their residence in the monastery built on the west side of the site of the proposed *simā*.

Then the King, who was desirous of having a *simā* consecrated, came to the following conclusion: "If, at a place, where priests desire to consecrate a *simā*, there does not exist an ancient *simā*, the *simā* consecrated, at that place, is valid; but, if otherwise, the new *simā* is null and void, because of the doubtful defect of the junction and overlapping of *simās*. Therefore, it is only by the desecration of the ancient *simā* at that place, that the validity of the new *simā* to be consecrated, can be secured. For this reason, previous to the consecration of a *simā*, the ceremony of desecrating the *simā* (which may possibly exist on the site), should be performed." The King accordingly had preparations made for performing the ceremony of desecrating the (existing) *simā* in accordance with the procedure expressly laid down in the *atthakathā*.

"Priests, an *avippavāsasimā* may thus be desecrated by means of the *tichinara*." There are certain conditions to be observed by a priest desecrating a *simā*. The following are the conditions. Standing on a *khandasimā*, a *mahāsimā*, called *avippavāsasimā*, should not be desecrated; and similarly, standing on a *mahāsimā*, called *avippavāsasimā*, a *khandasimā* should not be desecrated. It is only when standing on a *khandasimā* that another *khandasimā* may be desecrated; and the same rule applies *mutatis mutandis* to the other class of *simās*. A *simā* is desecrated for two reasons, namely, (i) in order to make a *mahāsimā* of one, which is originally a *khuddakasimā*, with a view that its area may be extended; (ii) in order to make a *khuddaka-simā* of one, which is originally a *mahāsimā*, with a view that sites for monasteries may be granted to others. If, at the place of desecration, the existence of both *khuddakasimā* and *mahāsimā*, called *avippavāsasimā*, is known, a *simā* may be desecrated or consecrated. If, however, the existence of a *khandasimā* is known, but not that of a *mahāsimā*, called *avippavāsasimā*, a *simā* may be desecrated or consecrated. If, on the other hand, the existence of a *mahāsimā*, called *avippavāsasimā*, is known, but not that of a *khandasimā*, it is only by standing on such places as the premises of a *chātiya*, a *bodhi* tree, or an *uposatha* hall, which are undoubtedly outside (the limits of an *avippavāsasimā*), that a *simā* may be desecrated; but by no means can it be consecrated. If, however, a *simā* is consecrated, there will be a junction of *simās*, and a *vihārasimā* will be transformed into an *avihārasimā*. Therefore, the ceremony of desecration should not be performed.

If the existence of both kinds of *simās* is unknown, neither desecration nor consecration should be effected. A *simā* is invalidated by means of the *kammavādchā*, or through the declension of the Religion, or because those, who do not know a *simā*, are incompetent to recite the *kammavādchā*. Therefore, desecration should not be effected. Because it is said that it is only when (the different classes of *simās*) are well-known, that desecration or consecration may be effected, priests desiring to desecrate a *simā*, and who are aware of either the existence of an ancient *simā* or its extent, may, by stationing there duly qualified priests, desecrate an

ancient *simā* or consecrate a new one. The interpretation appears to be that, if the extent of an ancient *simā* is unknown, that *simā* cannot be desecrated, nor can a new one be consecrated.

But the *Vimativinodanī* says: "There are some *theras*, who, in the case of such *vihārasimās*, would convene a Chapter of five or six priests, would station them in a continuous row of places, which are each about the size of a bedstead, and whose distances are determined by the fall, all round, of stones thrown, first from the extremity of the *vihārasimā*, and then towards the inside and outside of its limits, and would successively desecrate an *avippavásasimā*, and a *samhinasainvásasimā*. If either a *kandasimā* or a *mahásimā* exists on that *vihāra*, the priests standing, as they do, in the midst of the *simās*, would, from a *marichatihāna*, certainly desecrate that *simā*, and the *gámasimā* would remain. In this matter, it is not essential to know the *simā* or its extent. But, it is necessary for the reciters of the *kammaváchá* to say: 'We shall desecrate the inside of a *simā*', (and to act accordingly).

"It is stated in the *aṭṭhakathā* that those, who are aware of the existence of a *kandasimā*, but not that of an *avippavásasimā*, are qualified to effect both desecration and consecration, and that thus, although the extent of a *mahásimā* is unknown, desecration may be effected. On the authority of this statement, they say that at any selected spot on the remaining *gámasimā*, it is appropriate to consecrate the two kinds of *simās* and to perform the *upasampadā* ordination and such other ceremonies. This dictum appears to be correct; but it should be accepted after due enquiry." The interpretation of these *theras*, therefore, appears to be correct. With regard, however, to the desecration of a *simā* with an ordinary, but not a great, amount of exertion, by those, to whom the performance of the ceremony is difficult, because of their not knowing the existence of an ancient *simā* or its extent, it is said in the *aṭṭhakathā*: "If both classes of *simā* are not known, the *simā* should not be desecrated or consecrated." This dictum does not, however, mean to indicate that, although the existence of the *simā* to be desecrated may not be known, if great exertion is put forth that *simā* will not be desecrated.

If, at a place where a new *simā* is desired to be consecrated, the existence of an ancient *simā*, or its extent, is unknown; if, at selected spots within and without the places suitable for the fixing of the boundary-marks of the new *simā* to be consecrated, allotments of space, each measuring about four or five cubits in length are marked out in rows or groups; and, if duly qualified priests station themselves in the said continuous rows of the allotments of space, and effect the desecration of a *simā*: how can there be no desecration of the existing ancient *simā* at that place, and how can only the *gámasimā* be not left? The King, therefore, had the ceremony of desecrating a *simā* performed in the following manner:—

On the inside of the places, suitable for fixing the boundary-marks of the new *simā* to be consecrated, allotments of space of five cubits each in length and the same in breadth were marked out, and allotments of similar dimensions were marked out also on the outside; and, by means of a line drawn with lime or chalk, rectangular spaces in rows were marked out. Then the nine *theras* and the five young priests were invited, and the ceremony of desecrating a *simā* was performed in the manner described below. The said fourteen priests stationed themselves in the first rectangular space of the first row of the allotments of space, and read seven times the *kammaváchá* for desecrating a *simā* at seven different spots; then stationing themselves successively at each of the remaining rectangular spaces in the first row, they continued reciting the *kammaváchá* till the last rectangular space was reached. Again, beginning with the last rectangular space in the second row, they stationed themselves successively in a reverse order till the first rectangular space in the second row was reached, and read the *kammaváchá*. Thus, in the manner described above, the *kammaváchá* was read at every rectangular space in each of the two rows, in a forward order in the first, and in a reverse order in the second. When the number of rectangular spaces had been exhausted, the ceremony of desecrating a *simā* was concluded. It should be borne in mind that this ceremony was concluded on Saturday, the 7th day of the light half of the month *Migasira*.

On the 8th day, Rāmādhipatirāja, in order to have the ceremony of consecrating simā performed, visited the place in the morning, and had the preliminary arrangement carried out in the following manner :—

On the outside of the site selected for consecrating the simā, and facing the four quarters, four boundary-marks were fixed ; and in order to bring into prominence the advantage derived from fixing the boundary-marks in a form other than that of a four-sided figure, each of the additional four boundary-marks was placed at the end of a line drawn from the middle of the line joining each of the two corners facing the four quarters. Within the space thus enclosed by the eight boundary-stones, a rope was stretched, and along it a line was drawn on the ground. As the simā was to be consecrated within the line, and, as it was desirable to make manifest the limit of its site, a small trench, a span in depth and the same in width, was dug outside that line. In order to obviate junction with other gāmakhēttas, both inside and outside the limit of the boundary-stones, such means of connection as the branches of trees were cut down. The small trench was smeared with mud, and some water was placed in it. The eight boundary-stones were beautified with gilding and vermillion, and were wrapped up in red and white cloth. By way of showing honour to the Blessed One, near the boundary-stones, umbrellas, banners, lamps, incense, and flowers were offered ; water-pots, whose mouths were covered and adorned with kumudu flowers, were placed ; and other offerings such as of cloth were made.

The preliminary arrangements connected with the consecration of the simā having thus been carried out, the nine theras and the five young priests were invited, and the eight boundary-marks in the eight quarters, commencing with the one in the East quarter, were successively proclaimed. The proclamation was continued till the first boundary-mark, which had previously been proclaimed, was reached. In this manner the boundary-marks were proclaimed three times.

On the following morning, flags and streamers were planted at various places around the gāmakhētta belonging to the Minister Narasīra; drums, conch-shells, and other musical instruments were sounded ; and the guards, mounted men, and swift messengers, who had been stationed for the purpose of stopping the progress of travelling priests, and of causing other priests residing on that gāmakhētta to be speedily excluded from it, were sent out to patrol all round it. It was only when the absence of other priests on that gāmakhētta had been reported, that the kammavāchā relating to the consecration of a simā was read seven times with proper intonation, and that the ceremony of consecration was concluded. At the conclusion of the ceremony, gongs and other musical instruments were sounded three times, and the populace were commanded to raise a shout of acclamation. In commemoration of the consecration of this simā by the priests, who had received their upasampada ordination in the udakukkhēpasimā situated on the Kalyāṇi River, it received the appellation of the Kalyāṇi-simā.

Previous to the consecration of the Kalyāṇi-simā, and also since the return of the theras from Sīhaladipa after receiving their upasampadā ordination there, the leading priests, who were imbued with faith, learned, and able, had approached Rāmādhipatirāja and said to him thus : " Mahārāja, it is, indeed, an anomaly that we, who have received both the pabbajī and upasampadā forms of ordination of the Religion of Buddha, and practised all the precepts that have been enacted, should find our upasampadā ordination to be impure. We desire, Mahārāja, to receive the upasampada ordination at the hands of these theras, and thus shall our ordination become pure." To this Rāmādhipatirāja thus replied : " Reverend Sirs, if any leading priests who are replete with faith, should, after investigating the ruling of the Vinaya, that is in conformity with the intention of the Blessed One, find that their upasampadā ordination is impure, and should desire to receive the pure form of the upasampadā ordination at the hands of the theras, who have returned home after receiving such ordination at the hands

of the fraternity, who are the spiritual successors of the extremely orthodox Mahâvihâra sect, I am not in a position to say to them : 'Do receive it,' or to prevent them by saying ; 'Do not receive it.' On the other hand, if the leading priests should, after investigating the ruling of the *Vinaya*, that is in conformity with the intention of the Blessed One, find that their *upasampadâ* ordination is pure, and should not desire to receive at the hands of these *theras* the form of the *upasampadâ* ordination, that has been handed down by the ordained priests of Sîhalâdipa, I would not venture to urge them by saying : 'Do receive it.' The ruling of the *Vinaya* should, indeed, be the guiding principle. Do you investigate the *Dhamma* well."

Then Râmâdhîpatirâja thought thus :

"The office of *upajjhâya* is the basis of both the *pabbajâ* and the *upasampadâ* forms of ordination ; and it is decreed by the Blessed One that such an office should be conferred only on qualified priests, who, by reason of their having been ten years in orders, have acquired the status of a *thera*. But these *theras* received their *upasampadâ* ordination this year only ; and not one of them is, therefore, qualified for the office of *upajjhâya*. Whence can we get such an *upajjhâya*? He, indeed, is qualified for the office of *upajjhâya*, who has returned home, after receiving the pure form of the *upasampadâ* ordination at the hands of the fraternity, who are the spiritual successors of the Mahâvihâra sect. After appointing such a one as *upajjhâya* all the leading priests, who are desirous of receiving the form of the *upasampadâ* ordination, that has been handed down by the spiritual successors of the ordained priests of Sîhalâdipa, will be afforded an opportunity of receiving such ordination at the hands of these *theras*, who have returned from that island." Accordingly, the King commanded that a search be made for such a priest. Then Parakkamabâhusâmithâra said : "Mahârâja, there is a *thera* called Suvaññasôbhâna. He received his *upasampadâ* ordination at the hands of the fraternity, who are the spiritual successors of the Mahâvihâra sect. He is, indeed, qualified for the office of *upajjhâya*. Mahârâja, he is a solitary dweller in the forest, and observer of *dhûtangas*, has few desires, is easily satisfied, and austere in his mode of living, eschews all evil through an innate feeling of shame, is repentant of his sins, an observer of the precepts, and is learned and competent." The King sent messengers to invite Suvaññasôbhânatâra, and asked him, "Reverend Sir, when you visited Sîhalâdipa, in which *simâ* were you ordained, and what was the strength of the Chapter that ordained you ? Who was your *upajjhâya*, and who your *kammavâchâchariya* ? How many years have elapsed since you received your *upasampadâ* ordination in Sîhalâdipa ? "

Suvaññasôbhânatâra replied thus to the King : "Mahârâja, in the *udakukkhêpasimâ* situated on a *mahâjâtassara*, called Kalambu, and at the hands of a Chapter composed of innumerable priests, with Vañaratana-mahâthâra, ex-Mahâsâṅgharâja, as my *upajjhâya*, and with Vijayabâhu-sâṅgharâja, who was formerly known as Rahulabhaddathâra, as my *kammavâchâchariya*, I received my *upasampadâ* ordination. Since then twenty-six years have passed away." The King was extremely delighted, and invited the *thera* to assume the office of *upajjhâya* in respect of the priests desirous to receive the *upasampadâ* ordination. The *thera* then said : "Mahârâja, the *theras* of old, in whom human passion was extinct, disregarded their own interest in effecting the purification of the Religion in foreign countries. Mahârâja, I will follow in the footsteps of these holy men, and even like them, will purify the Religion." So saying, he gave a promise to the King.

#### Reverse face of the third Stone.

Immediately after the consecration of the *simâ*, the priests, who had faith, and were learned and able, and who, being aware of the impurity of their previous *upasampadâ* ordination, were desirous of receiving the form of ordination, that had been handed down through a succession of the ordained priests of Sîhalâdipa, approached the King and renewed their former request. Having approached the King, they said : "Mahârâja, now that a *simâ* has been consecrated in a valid manner, and that a *mahâthâra*, who is qualified for the office of *upajjhâya*,

has been appointed, we are prepared to receive the Sihala form of the upasampada ordination."

On the morning of Monday, the 9th day of the light half of the month *Migasira*, the King visited the *Kalyāṇisimā* accompanied by the leading priests. The nine *theras*, together with the five young priests, and *Suvannasūbhāṇathēra*, who was qualified for the office of *upajjhāya*, were invited and seated in the *Kalyāṇisimā*. Setting aside the leading priests, who were desirous of receiving the Sihala form of the *upasampadā* ordination, the King approached the *theras*, who had visited *Sihaladipa*, and having approached them, said to them thus : " Reverend Sirs, these leading priests are desirous of receiving, at your hands, the Sihala form of the *upasampadā* ordination. Vouchsafe, Reverend Sirs, to confer such ordination on them."

To this the *theras* replied : " Mahārāja, we were sent by you to *Sihaladipa*, where we received the pure form of the *upasampadā* ordination at the hands of the fraternity, who are the spiritual successors of the *Mahāvihāra* sect. Mahārāja, previous to our receiving such ordination at their hands the *mahātheras* of *Sihaladipa* addressed us thus : ' Reverend brethren, this is the custom of the Sihala *mahātheras* of old. Previous to the conferment of the *upasampadā* ordination on priests, who have come from foreign countries, they are directed to make a confession that they have become laymen, to doff their priestly robe, to suffer themselves to be established in the condition of laymen by accepting the gift of a white garb, and again, to become *sāmanerās* by receiving the *pabbajjā* ordination, by accepting a gift of the priestly robe, and by professing openly their faith in the ' Three Refuges.' (It is only when all those stages have been passed through, that they are permitted) to receive the *upasampadā* ordination in their capacity as *sāmanerās*. It might be asked : What is the reason of such procedure ? Reverend brethren, the priests, who came to this country with the conviction that their previous *upasampadā* ordination was impure, but that the Sihala form of it was pure, being imbued with faith, received fresh *upasampadā* ordination. Reverend brethren, these priests would subsequently attach themselves to others who might have been their own disciples, and, being dissatisfied with their condition, would, disregarding the time that had elapsed since their new ordination, reckon their status from the date of their old one. This is not approved by us : hence the custom described above. Therefore, if you, who are replete with faith, desire to receive the pure form of *upasampadā* ordination, do you act in accordance with the custom of the *mahātheras* of *Sihaladipa*. If you comply, we shall be able to confer the *upasampadā* ordination on you ; but if you do not, by reason of not being in accordance with custom, we shall be unable to confer such ordination on you.' It was only when we had conformed ourselves to the custom of the *mahātheras* of *Sihaladipa*, that they conferred the *upasampadā* ordination on us."

Then the large number of leading priests said : " Reverend Sirs, since you yourselves received the pure form of the *upasampadā* ordination only after conforming to the custom of the *mahātheras* of *Sihaladipa*, even in this wise, do we, who are replete with faith, desire to receive it. Therefore, we are prepared to receive the pure form of the *upasampadā* ordination after conforming ourselves to the custom of the *mahātheras* of *Sihaladipa*." The *theras*, who had returned from *Sihaladipa*, being thus in concord with all the leading priests, the latter, headed by *Dhammadittithēra*, were eventually treated in accordance with the custom of the *mahātheras* of *Sihaladipa*, and the *upasampadā* ordination was conferred on them, with *Suvannasūbhāṇathēra* as *upajjhāya*, and with the nine *theras*, who had returned from *Sihaladipa*, as *āchariyas*, the *kammavāchā* being read by two of these *theras* in turn.

On Monday, the 9th day of the light half of the month *Migasira*, which was the first day of the conferment of the *upasampadā* ordination, *Rāmādhipatirūpa* was present in person, and directed the preparation of a bounteous supply of food and various kinds of drinks suitable for consumption, before or after noon, for the use of the *theras*, who conducted the ordination ceremony, of the leading priests, who had been ordained, and of other leading priests, who were

candidates for the ordination. For the purpose of eliciting the acclamation of *sâdhu* at the conclusion of each conferment of the *upasampadâ* ordination, drums, conch-shells, and other musical instruments were sounded. Scribes skilled in worldly lore, and innumerable nobles and learned men were appointed to note the number of priests that had received the *upasampadâ* ordination. And, in order that the ceremony might be performed at night, many lamps were provided. It was near sunset when the King returned to his palace.

(To be continued.)

#### FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

##### No. 15. — *The Parrot's Tale and the Mainâ's Tale.*<sup>1</sup>

Once upon a time there was a king who had an only son, the pride of his parents. The prince grew up strong and beautiful, and no pains were spared to give him a fitting education. When he was old enough the king got him married to the daughter of a neighbouring king, and they lived happily for some time in their father's house.

After a few months the prince wanted to go and live with his wife in another country. So he got a ship fitted for the voyage, and at once set sail with her. Now, when they had got half the way the prince remembered that he had a *pîpat* (parrot) at home, which he would have liked to take with him, and he said to his wife: — "Oh dear! I left my parrot behind me at home."

This put the princess in mind of her *mainâ*, which she, too, had forgotten at the time of leaving their palace, and so she, too, said: — "Yes, dear, I, too, have left my *mainâ* behind me, which I should have liked to have taken with me."

They, therefore, turned their ship round homewards, and when they had returned to their house, the prince took his parrot and the princess her *mainâ*, and again set sail. After a favourable voyage they reached their destination, where they hired a large house, and put up there.

When a few days had passed the princess one day said to her husband: — "My dear, we are now married and live happily. I should like to see my *mainâ* married to your parrot, and I am sure they will like it."

"Very well," said the prince; "we have only to put them into one cage, and they will be a married couple. What more is necessary to be done?" The princess then told him to go and fetch a cage, which he did, and they both took the parrot and the *mainâ*, and put them into it. Now it must be known that parrots and *mainâs* seldom agree; so they pecked at each other, and pecked so long and so fiercely, that they plucked each other's feathers to such an extent that both began to bleed, and looked like lumps of live flesh.

The following morning the prince took them some food, but he was astonished when he saw the state they were in, and wondered what was the matter with them, whereupon the *mainâ* said: —

"Listen, O king, to my story. There once lived a king who had an only son, who was brought up with great tenderness, and when he was old enough he was married, whereon he left his father's house and lived with his wife. He was very profligate, and had many friends who were daily entertained at a sumptuously laid-out table. In the meanwhile his wife had gone to her parents' house. In the course of his profligacy the prince soon squandered all his treasure, and, as is always the case, his friends all abandoned him. The poor prince had now barely anything left to maintain himself on, and he thought he would go to his wife's house, where he doubted not he would be welcomed by his royal father and mother-in-law. He,

<sup>1</sup> [A novel version of a very old tale. The previous tale published in Vol. XXI. p. 374 should have been numbered 14. — ED.]

therefore, took the earliest opportunity to go there, and, as he expected, he was given a cordial welcome.

"The prince lived in his wife's house for several months, when he again thought of his friends. So he told his father-in-law that he wished to take his wife with him. The father-in-law had no objection; on the contrary he gave them plenty of money, and moreover offered to send his regiments with them, if necessary, to escort them. The prince, however, accepted the money, but refused to take any one with him.

"On the way they had to pass a forest, and he took this opportunity to rob his wife. He had recourse to the following stratagem. They had passed a well, and the prince said he felt very thirsty and wanted to drink some water from it, but the princess offered to go and fetch the water. Before she went her husband said to her: — 'You will do well to remove all the jewellery and costly garments you have on, for this forest is infested with thieves and rogues, and should any of them see you they are sure to rob and even kill you.'

"The princess thought her husband's advice sensible, and so divested herself of all her jewellery and costly garments, and went to the well to fetch the water. The prince quietly followed her to the well. She drew out one *lāqāk* which she drank herself, and stooped to draw a second, when her husband caught her by the legs and threw her into the well, where she remained for a long time, but was rescued by a passer-by, and went back to her father's house. Her father asked her what was the matter, and why she came back in that state. She never said a word against her husband, but said that she had been robbed by thieves in the jungle, and did not know what had become of her husband.

"The prince, after throwing his wife into the well, bundled up all her jewellery, money, and whatever else he could, and went to his own home. Once there, he again joined his wild friends and ate and drank with them, till he had once more squandered all his wealth, as well as his wife's jewellery and rich garments, which had brought him an immense sum of money. When everything had been disposed of, his friends, who saw he was sliding into poverty, again left him, and would not so much as even speak to him. What is a man to do in such circumstances?

"He thought to himself: 'My wife is dead. I must go and tell some tales to my father-in-law, and so squeeze some more money out of him, or how shall I live?'

"So thinking he started immediately for his father-in-law's house. After a tiresome journey he reached it, but to his utter embarrassment he saw his wife standing at a window of the palace. In shame and confusion he retraced his steps, but his wife, who was very kind-hearted and pitied his condition, called out to him, and said: 'Come in, dear, come in. Why do you turn back? There is nothing surprising in your behaviour. Such occurrences are not very rare.'

"The prince, though quite ashamed and confused, again went and lived for some time with his wife at her father's house. A few months afterwards he again told his father-in-law that he wished to go home with his wife. His father-in-law allowed them to go with the greatest pleasure, again giving an immense sum of money, besides jewellery and garments to the princess. This time, however, the prince took his wife home in safety, and having given up his extravagance and bad society, lived with his wife in peace and prosperity."

And then the *maind* ended her story with this moral: "Such, O king, is the character of husbands, and you can now imagine to yourself the reason of my being in the position you see me."

When the *maind* had finished her story, the parrot said: "You have listened to the *maind*'s tale, O king, which teaches us that husbands are bad; but wait one moment, and listen to my story, which will shew you that wives are no better than their husbands."

"Very well," said the prince; "out with what you have to say."

The parrot (*pōpat*) then began :—

“ Listen, O king. There once lived in a certain country a well-to-do couple, husband and wife. It came to pass that the husband had to go to a distant country for employment, and there he had to spend several years. In his absence the wife was day and night visited by a paramour, with whom she ate and drank and made merry. When some ten or twelve years had elapsed she received a letter from her husband that he was soon coming back, and that she might expect him on a certain day. That day soon came, and with it her husband, who came home with a large fortune; but when he reached his house, to his great regret he found his wife sick. Of course, she was not really sick, but only pretended to be so, and had tied up her head and ears with a kerchief, which gave her an appearance of a really sick person.

“ During the day she sent a message privately to her paramour not to visit her, as her husband had come home, but that she would come to his house. The day passed, and night came on, and the husband, who had to perform the domestic business himself on account of his wife’s illness, being quite fatigued, went to bed and slept very soundly. In the dead of night the wife arose and took the road to her paramour’s house.

“ Now it happened that a *dākait*, who had learnt that the husband had come back after amassing a large fortune, thought of visiting his house that night with a view to carrying on his vocation of plundering. So just as the *dākait* at the dead of night was about to break into the house he saw the wife come out of it.

“ ‘ I will not rob the house to-night, but will follow this woman, and watch where she goes, and what she does,’ said the *dākait* to himself, and went quietly after her.

“ She went on and on for a long while till she came to her paramour’s house, which she entered, and there saw her paramour apparently sleeping. But he was really dead, having been visited by the wrath of God, and killed in his bed!<sup>2</sup> Thinking he was only asleep, she called out to him in endearing terms, and threw herself on the corpse, but not a word came from him in return. Upon this she shook him and asked him why he was angry, why he did not speak to her, and such like questions. At length, after trying to make him speak for more than hour, she ceased from her attempts; but before going away she thought :— ‘ Well, well, if you will not speak to me, let me at least kiss you for perhaps the last time.’

“ But as she put her lips to the corpse it opened its mouth and bit off her nose! Streams of blood ran to the ground, and she was at a loss to know what to do; for how could she go home without a nose? What would her husband and her neighbours say? What answer was she to give when questioned about her nose? In this plight, and thus thinking she retraced her steps homewards.

“ On her way there was a hut in which lived an old woman, on whom she called, told her everything, and asked her advice. The old woman was at once ready with an answer, and told her to resort to the following stratagem :—

“ ‘ Go home,’ she said; ‘ and quietly lie down beside your husband, and when you have been there for a little while, get up and make a noise, saying, ‘ My husband has bitten off my nose, my husband has bitten off my nose.’ When people collect at the noise they will believe you!’

“ Having taken the old woman’s advice, the wife went home, and lay down by the side of her husband, who was still fast asleep. After half an hour or so she got up and suddenly commenced bawling out :— ‘ My husband has bitten off my nose, my husband has bitten off my nose!’ It was nearly dawn by this time, just at the time when people generally begin to be awake, and in consequence a great throng of neighbours was attracted by the wonderful story of a husband

<sup>2</sup> The original expression for these words are: *pūn tō nīnslā nōtā, tiālā Parmēśōrdzūn khīdā dħārli, ēni tō mēla*; the literal meaning of which is: “but he was not asleep, God sent him a punishment, and he died.”

biting off his wife's nose ! When the neighbours saw her they assumed she was telling the truth, and some of them advised her to lodge a complaint against her husband before the magistrate ! Accordingly, she went and filed a suit at the magistrate's Court. Her husband was immediately summoned to answer the complaint, and as for evidence there was no lack, for had not the whole neighbourhood seen his wife without her nose before dawn by his side ?

"Her husband appeared before the magistrate, and pleaded ignorance of the matter, but was at last convicted and sentenced to be hanged. But fortunately for him, the *dkhait*, who had watched his wife on her night's excursion, had also come to the Court to see how the case was being conducted, and what the ultimate result would be. He now stood up before the magistrate and asked leave to say a word or two, which was given him. He then told the story : first about himself, who and what he was ; how, having learnt that the accused had come home after several years' absence bringing with him a large fortune, he had determined to plunder his house, how, when he came in the night on his plundering errand, he saw the complainant come out of the house and go to her paramour's; how he changed his mind about plundering and followed her quietly ; how he saw what she did with the corpse of her paramour, who was killed by the wrath of God ; and how, finally, as she stooped to kiss him, the corpse bit off her nose ! He also told the magistrate how she had entered the old woman's hut, who advised her to play the trick which had brought the accused before the magistrate. He then asked the magistrate to lend him the services of two peons, and on the magistrate complying with his request he went and brought the corpse with the piece of the nose still in its mouth ! The magistrate ordered the part of the nose to be removed from the mouth of the corpse and to be placed on the nose of the wife, and it fitted her exactly !

"The magistrate then gave judgment accordingly, cancelled the sentence of death passed on the husband, and ordered instead the wife and the old woman to be hanged. The *dkhait* was handsomely rewarded by her husband, and went away, and ever thereafter left off robbing.

"Such, O king, is the character of women. Judge for yourself the reason for the plight I am in."

When the prince had heard the stories of the *mainā* and the parrot, he saw there was a great deal of truth in both the stories ! But at the end he got them both reconciled, and they then all lived happily together :— the prince and the princess ; and the parrot and the *mainā*.

#### MISCELLANEA.

##### THE EVIL EYE.

With reference to Note B on page 163, Vol. XXI, *ante*, it is worthy of remark that similar ideas prevail in Burma as in Bihar. It is believed there that, if a person looks steadily at a child or animal and says how well or beautiful it is, it will forthwith become ill. This is called *lū-sən<sup>1</sup>-kyà*, i.e., "man-magic falls (to it)." The evil eye can be averted by a string called *let-p'we* (or armlet,) tied round the arm or neck, and this is even worn by pregnant women to protect the child within them. In the latter case, however, it is called *mi-yat let-p'we*, its more especial function being to protect against a hobgoblin, called *Mi-yatma*. Sometimes women are

hired for as long a period as five days simply to guard pregnant woman against this latter personage. The use of a string as an amulet is also known to the Southern Chins, as is shown by the following extract from Appendix IV. to my *Essay on the Language of Southern Chins and its Affinities* :—

"Four or five days after the birth of a child it is duly initiated into the clan and placed under the guardianship of the Khun. A cotton string, (called *khunklung*) is tied round its wrist for a few days; as a sign to all evil spirits that the child is under the latter's protection."

BERNARD HOUGHTON.

<sup>1</sup> Also 'nuk-sən' 'mouth-magic' and *let-sən* 'hand-magic.' Another expression is *dn-kyà*.

## MADRAS MUSEUM PLATES OF JATILAVARMAN.

BY V. VENKAYYA, M.A.; BANGALORE.

THE original of the subjoined inscription belongs to the Government Central Museum at Madras, and is referred to in Mr. Sewell's *Lists of Antiquities*, Vol. II. p. 24 (Madras Museum Plate No. 15). Two impressions prepared by Dr. Fleet, and the original copper-plates which had been lent to Dr. Hultzsch, have been kindly placed by him at my disposal for publication in this *Journal*.

The inscription is engraved on seven copper-plates, each measuring  $11\frac{1}{4}$ " by  $4\frac{1}{8}$ ", strung on a ring, whose diameter is about  $3\frac{1}{4}$ " and which is  $\frac{5}{8}$ " thick. The weight of the seven plates is  $328\frac{1}{2}$  tolas and that of the ring  $11\frac{1}{4}$ ; total  $339\frac{1}{4}$  tolas. The ring contains no traces of having borne a seal, and the copper-plates seem to have been issued without it. Each of the plates is slightly folded at the extremities, so as to make rims on two of the opposite sides in order to protect the writing from defacement. The first and the last plates are engraved only on one side, and the remaining five on both sides.

The inscription contains two passages in the Sanskrit language and the old Grantha character. The first of these consists of six verses in the beginning (lines 1 to 19) and the second of four of the customary imprecatory verses at the end. The rest of the inscription is in the Tamil language and the Vaṭṭeluttu or Chēra-Pāndya alphabet, as it has been termed by Dr. Hultzsch, but is interspersed with a large number of Sanskrit words written in the Grantha character. The following is a list of the words and syllables in the Tamil portion of the inscription which are written in the Grantha character:—

Line 33.	ka-bhūmi.
,, 34.	bhūmi.
,, 42.	{ kula-dhana.
,,	{ aravinda-mukha.
,, 44.	Karavandapu.
,, 46f.	ēvamādi-vikrama.
,, 48.	Manu-darśita-mārgga.
,, 49,	{ guru-charitam.
,,	{ kandaka-sōdhanai.
,, 50f.	{ from Pāndya-nāthan to paramavaishṇavan.
,, 52.	rājya-varsha.
,, 53.	ndharma.
,,	{ karma.
,, 54.	{ Magadha. mahidē.
,,	{ Sabdāli.
,, 55.	{ grāma. Vidyā-dēvatai.

Line 56.	{ from Bhārggava to sūtra.
,, 57.	{ Bahvrijan Sīhu-Miāra. Yajñā-vidyai.
,, 58.	{ sāstra. Sujjata-Bhatta.
,, 60.	{ Srīvara-māngala. brahma-dēya.
,, 61f.	sarvva-parihāra.
,, 72.	Pāndya.
,, 72f.	mataṅgajāddhyakshan.
,, 76.	mra-śāsana.
,, 76f.	vādyā-gēya-saṅgīta.
,, 78.	Vaidya-kula.
,, 79.	mahā-sāmanta.
,, 80.	Vīra.
,, 81.	Dhirataran Mārtti.
,, 84.	mra-śāsana.
,, 92f.	Arikēsari.

The historical introduction (ll. 19 to 46) is in High Tamil and possesses one characteristic of Tamil poetry, viz. constant alliteration. The only inscriptions in the Vaṭṭeluttu alphabet that have been hitherto published, are the Tirunelli plates of Bhūskara-Ravivarman which appeared in a former number of this *Journal*,<sup>1</sup> and the three inscriptions mentioned by Dr. Hultzsch in the introductory remarks to his paper on those plates (*ante*, Vol. XX. p. 287).

<sup>1</sup> *ante*, Vol. XX. pp. 285-292. Mr. S. M. Natēsa Śāstrī has published his own version of this grant in the September number of Vol. IX of the *Christian College Magazine*. The following misreadings in it may be noted as the most important:—

Line 1. Sri Amachchar for śrīḥ ॐ Kō Pākkaran.  
,, 2. iruppattāram ,, nālppatt-āram.

The alphabet employed in the subjoined inscription differs slightly from that of the four others. In the latter, the individual characters have a tendency to slant towards the left, while in the former they are more straight. This has perhaps to be accounted for by the different nature of the writing materials commonly in use, and the mode of holding the style, prevalent in the two parts of Southern India to which these inscriptions severally belong. The use of Sanskrit words and Grantha characters is very common in the Pāndya grant, while in the four others most of the Sanskrit words have assumed Dravidian forms and are written in the Vaṭṭeluttu alphabet. In the latter some of the characters are distinctly round, for example *t*, *n*, *r* and *p*, while in the former they are not quite round. It is not possible to say which of these two is the more developed form, until the immediate source of the alphabet is determined, and the two types of characters compared individually with those of the parent alphabet. From other Pāndya inscriptions which are published, we know that, besides the Vaṭṭeluttu, the Tamil alphabet was also used in the Pāndya kingdom. The former was probably imported from the Chēra kingdom and the latter from the Chōla country. As the earlier Pāndya inscriptions, like the present one, are found engraved in the Vaṭṭeluttu character, and the later ones,—like the stone inscriptions found at Madura, Tirupparankunram and other places, and the large Tiruppūvāṇam copper-plate grant of Kulaśekhara-Pāndya,—in the Tamil alphabet, it is not unreasonable to suppose that it was the former that was originally used in the Pāndya kingdom. The latter was probably introduced during the time when the great Saiva devotees, Tiruñānasambandar and Tirunāvukkaraiyar, flourished, or on the occasion of a subsequent Chōla conquest. The forms which the characters have assumed in the present inscription, might be due to the influence of the Tamil alphabet on the original Vaṭṭeluttu. This Pāndya grant also throws some light on the Vaṭṭeluttu numerals, as the plates are numbered on their left margins. The number on the third plate is rather indistinct, and the symbols for *four*, *five*, *six* and *seven* seem to be closely allied to the corresponding ones used in Tamil inscriptions, while those for *one* and *two* do not exhibit any intimate connection with the known South-Indian numerals. The investigation of the origin of the Vaṭṭeluttu numerals is closely connected with, and must throw considerable light on the question of the immediate source of the Vaṭṭeluttu alphabet. We must have a complete set of the Vaṭṭeluttu numerals and their earlier forms, and the earlier forms of the Vaṭṭeluttu alphabet, before we can speculate on the origin of either of them, or on the relation which existed between them. Dr. Burnell has expressed himself as follows on this question:—“Of all the probable primitive alphabets with which a comparison of the Vaṭṭeluttu is possible, it appears to me that the Sassanian of the inscriptions presents most points of resemblance.”<sup>2</sup> A comparison of the Vaṭṭeluttu characters with the Tamil alphabet, which is used in ancient inscriptions found in the Chōla country and in other Tamil districts, yields the following results:—The symbols for *i*, *ñ*, *t*, *r*, *l*, *!* and *!* are almost the same in both, while those for *a*, *ā*, *u*, *ū*, *o*, *k*, *ñ*, *ch*, *p*, *m*, *y*, *v*, *g*

Line 2.	śu dipatil	for Śīhattil.
” 5.	Sevvaramgōn	” Sañhārat-Kōda.
” 7.	muñgu-vvāñum	” mudagūrū vāñum.
”	... vag-pudippadiy	for vannu ti[rū]vadiy.
” 9.	arukka-laviya	for kuda-kkadavīya.
” 11.	koñukkum	” keñukkum.
” 12.	orittan	” òr-òttarai.
” 13.	kōnamanna	” kānam pop.
” 20.	vil chchila and pañaiyar	for vilakkil and vagaiyra.
” 21.	āja vaitti kai	for ātai-ttisai.
” 27.	ñjichchu	” sñikku.
” 28.	... m Makal and Ísuri	for mavagal and i-siri.
” 29.	pappinadu and Mañippalli	for unningu and Malaiyampalli.
” 33f.	Nijatānganāññuradey	for ñdadāññ Karaiññagūr sabha.
” 34.	yūde Ainamandarai	munachchupotti for nūru-aiyambatt-ñl-arai kāsu poppi.
” 33f.	śonnān	for Karaiññāññur sabha].

The seven small lines of writing on the right margin of the second side of the second plate seem to have been entirely ignored.

and *n* are not quite dissimilar, and those for *i*, *e*, *ai*, *ŋ*, *t* and *n* do not exhibit any points of close resemblance. In the subjoined inscription more than two hundred and fifty of the *virāmas* are distinctly marked, in most cases by means of a dot attached to the top of the letter. In some cases the dot is attached to the right or to the left of the letter. There is no attempt at marking the *virāmas* either in the Jews' grant or in the Syrian Christians' grants, — if the copies published in the *Madras Journal of Literature and Science*, Vol. XIII. are faithful, — as well as in the Tirunelli grant. As regards Tamil inscriptions, we find that the *virāmas* are sometimes marked only in the oldest ones.<sup>3</sup> If the marking of the *virāma* had the same history in the Vaṭṭeluttu script as it seems to have had in Tamil inscriptions, we should conclude that the present grant belongs to a time earlier than any of the inscriptions from the Western coast hitherto discovered.

Of the Pāndya kingdom nothing like a connected history is known, and it is doubtful if it will ever be possible to get a really trustworthy account of it from the earliest times. That it was a very ancient one, is established by various facts. According to some versions of the *Mahābhārata*, Arjuna is believed to have gone to the Pāndya kingdom during his rambles in the South.<sup>4</sup> The Buddhist king Asōka refers to the Pāndyas in one of his edicts.<sup>5</sup> The late Dr. Caldwell considered it nearly certain that it was a Pāndya king who had sent an ambassador to the emperor Augustus of Rome.<sup>6</sup> From the Greek geographers who wrote after the Christian era, we learn that the Pāndya kingdom not only existed in their time, but rose to special importance among the Indian states, though no names of Pāndya kings are known. Tūttukkuḍi (Tuticorin), Koṅkai, Kāyal, Kallimēdu (Point Calimere), Kumari (Cape Comorin) and Pāmban (Paumben) were known to the ancient Greeks.<sup>7</sup> Kālidāsa, the great dramatist, refers to the Pāndya kingdom as one of the provinces overrun by Raghu in his tour of conquest.<sup>8</sup> The astronomer Varāhamihira refers to this kingdom in his *Brihatsaṁhitā*.<sup>9</sup> The frequent mention of the Pāndyas in ancient inscriptions shows that the kingdom continued to exist and that some of its rulers were very powerful. The Western Chalukya king Pulikēśin II. (A. D. 610 to 634) boasts of having conquered the Pāndyas among others.<sup>10</sup> The Pallavas are constantly reported to have conquered the Pāndyas. The inscription of Nandivarman Pallavamalla published by the Rev. T. Foulkes, refers to a victory gained by the Pallava general Udayachandra against the Pāndya army in the battle of Mappaikudi.<sup>11</sup> The Chalukyas, — Western as well as Eastern, — and the Rāshtrakūṭa kings sometimes boast in their inscriptions of having conquered the Pāndyas.<sup>12</sup> It was, however, with the Chēras and the Chōlas that the Pāndya history was more intimately connected. They formed the 'three kingdoms' of the South,<sup>13</sup> and were constantly at feud with one another. Each of the kings

<sup>3</sup> Compare Dr. Hultzsch's *South-Indian Inscriptions*, Vol. I. pp. 113 and 147; *Madras Christian College Magazine*, Vol. VIII. pp. 99 and 278.

<sup>4</sup> It is in connection with a marriage of Arjuna that the Pāndya kingdom is supposed to be mentioned in the *Mahābhārata*. Dr. Caldwell (*History of Tinnevelly*, p. 18) says that only the Tamil prose translation and the southern Sanskrit versions of the epic state that Arjuna's bride belonged to the Pāndya family, while most of the northern Sanskrit versions state that her father was the king of Maṇipūra.

<sup>5</sup> *ante*, Vol. V. p. 272.

<sup>6</sup> *History of Tinnevelly*, p. 17. Captain Tufnell in his *Hints to Coin-collectors in Southern India*, Part II. p. 3, says that the small insignificant Roman copper coins found in and around Madura in such large numbers and belonging to types different from those discovered in Europe, point to the probability of the existence at one time of a Roman settlement at or near that place. Mr. Sewell in his *Lists of Antiquities*, Vol. I. p. 291, seems to have first started this theory to explain the discovery of the small Roman coins.

<sup>7</sup> See *ante*, Vol. XIII. p. 330 ff. and Caldwell's *History of Tinnevelly*, pp. 17-22.

<sup>8</sup> *Raghuvansha*, iv. 49.

<sup>9</sup> Dr. Kern's edition, iv. 10.

<sup>10</sup> See *ante*, Vol. VIII. p. 245.

<sup>11</sup> *ante*, Vol. VIII. p. 276; the reading of the first line of Plate iv. first side, is not *Mannaiku[sam]grāme* as the published text has it, but *Mannaikuṭi-grāmē*.

<sup>12</sup> For the Western Chalukya conquest of the Pāndyas see Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, pp. 27, 28 and 29. Only one of the Rāshtrakūṭa kings is explicitly stated to have conquered the Pāndyas. For the Eastern Chalukya conquest see *South-Indian Inscriptions*, Vol. I. p. 51.

<sup>13</sup> In Tamil, the phrase *mūv-araśar*, 'the three kings,' is used to denote the Chēra, the Chōla and the Pāndya kings. In Tamil inscriptions *mūva-rāyār*, and in Kanarese ones *mūru-rāyaru* are used to mean the same three kings; see *South-Indian Inscriptions*, Vol. I. p. 111, note 3.

of any one of these dynasties often called himself 'the destroyer' of the other two kingdoms.<sup>14</sup> As the history of the Chéras is now very little known, we have only what has been done for the Chōla history to fall upon. The Chōla king Parāntaka I. calls himself Madirai-konḍa, or in Sanskrit, Madhurāntaka, 'the destroyer of Madura.' Mr. Foulkes' inscription of the Bāṇa king Hastimalla reports that Parāntaka I. conquered Rājasimha-Pāndya.<sup>15</sup> One of the grandsons of the same Chōla king was also called Madhurāntaka, while one of his great-grandsons, Āditya-Karikala, "contended in his youth with Vira-Pāndya,"<sup>16</sup> and another great-grandson, Kō-Rājakēsarivarman alias Rājarajadēva, "deprived the Seiyas (i. e. the Pāndyas) of their splendour."<sup>17</sup> In two of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. No. 3, paragraphs 5 and 6, and No. 59, paragraphs 2, 3, 4, 9 and 11), the conquest of the Pāndyas is mentioned along with that of Sēraman, the Chēra king, and in one of them (No. 59, paragraph 3), it is said that both of them were defeated in Malai-nādu. Perhaps this shows that the Chēra king and the Pāndyas united together in opposing Rājarāja. The son of the last-named Chōla king, Kō-Parakēsarivarman alias Rājendra-Chōladēva, was also called Madhurāntaka.<sup>18</sup> The immense number of copper coins found in the Madura bāzār, containing the legend Rājarāja, and the Chōla inscriptions which are reported to be found in the Pāndya country,<sup>19</sup> almost establish the Chōla conquest. Dr. Hultzsch's latest *Progress Report* (Madras G. O. dated 6th August 1892, No. 544, Public) mentions several Pāndya princes. Of these, Mānabharana, Vira-Kērala, Sundara-Pāndya, and Laṅkēśvara alias Vikrama-Pāndya, who had undertaken an expedition against Vikramabahu of Ceylon, were contemporaries of the Chōla king Kō-Rājakēsarivarman alias Rājadhirajadēva (No. 12 of Dr. Hultzsch's list); Vira-Kēsarin, the son of Srivallabha, was a contemporary of Kō-Rājakēsarivarman alias Vira-Bājendradēva I. (No. 14 of the list). A third Chōla king, No. 18. Parakēsa-rivarman alias Vira-Bājendradēva II., whom Dr. Hultzsch identifies with the Eastern Chalukya Kulottunga-Chōla II., is reported "to have cut off the nose of the son of Vira-Pāndya, to have given Madura to Vikrama-Pāndya, and to have cut off the head of Vira-Pāndya." In the inscriptions of the Chōla king Rājarajadēva, found at Tanjore and elsewhere, the Pāndyas are always mentioned in the plural number (Seiyar, Pāndyar). An inscription, found on one of the walls of the great temple at Chidambaram in the South Arcot district, reports that Kulottunga-Chōla conquered 'the five Pāndyas.'<sup>20</sup> The defeat of 'the five Pāndyas' is also referred to in the historical introduction of the inscriptions of Kō-Rājakēsarivarman alias the emperor Sri-Kulottunga-Chōladēva (*South-Indian Inscriptions*, Vol. II. No. 58, and *cite*, Vol. XXI. p. 286), who was evidently identical with the Kulottunga-Chōla of the Chidambaram inscription. Again, the word Pañchavan, 'one of the five,' is used in inscriptions as well as in Tamil literature as a title of the Pāndya kings. It may, therefore, be concluded that very often, if not always, there were five Pāndya princes

<sup>14</sup> The seals of Pāndya copper-plate grants, of which two are now known, and published in Sir Walter Elliot's *Coins of Southern India*, — one belonging to the large Tiruppūvānam grant and the other to the "Madacolam" grant, — contain the following emblems: — two fish, a tiger and a bow. The fish was the Pāndya emblem. But the insertion of the tiger and the bow, the Chōla and the Chēra emblems, is meant to indicate that the kings who issued these grants, conquered the Chōlas and the Chēras. In the description of the seals of the two Leyden copper-plate grants, published in the *Archaeological Survey of Southern India*, Vol. IV. only the fish and the tiger are mentioned. The bow, which must have been there, has evidently been mistaken for something else. Some of the Chōla coins also contain these three emblems; e. g. No. 152 of Sir Walter Elliot's *Coins of Southern India*, whose legend has been read by Dr. Hultzsch as Gaṅgai-konḍa Chōla (ante, Vol. XXI. p. 328), and Nos. 153 and 154 of the same, whose legends are Sri-Rājendrak and Uttama-Chōla, respectively.

<sup>15</sup> *Salem Manual*, Vol. II. p. 372 (verse 11).

<sup>16</sup> *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>17</sup> *ibid.* pp. 65 and 95.

<sup>18</sup> Lines 87 f. of the large Leyden grant (*Archaeological Survey of Southern India*, Vol. IV. p. 208), and *South-Indian Inscriptions*, Vol. I. p. 112.

<sup>19</sup> Mr. Stenlli's *Lists of Antiquities*, Vol. I. pp. 286 and 287; Caldwell's *History of Tinnavelli*, p. 29. In one of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. No. 36) Pāndi-nādu is otherwise called Rājarāja-nādu. This confirms Rājarāja's conquest of the Pāndyas.

<sup>20</sup> *South-Indian Inscriptions*, Vol. I. p. 162.

ruling at the same time.<sup>21</sup> Almost throughout the Tamil districts of Southern India we meet with Pāndya inscriptions which, to judge from the characters employed in them, must belong to some of the later kings. Among these may be mentioned Sundara, Vira, Vikrama, Kulasēkhara and Parakrama. Marco Polo mentions a "Sonder Bandi" of the Pāndya dynasty,<sup>22</sup> who may be identical with the Sundara-Pāndya of the inscriptions. Later on, the Pāndya kingdom fell a prey to the ambition of the Vijayanagara kings and their feudatories. Coins bearing one or other of the names Sundara-Pāndyan (Sundara-Pāndya), Vira-Pāndyan (Vira-Pāndya) and Kulasēgaran (Kulasēkhara), are not infrequently met with in the *bazaras* of Tanjore and Madura. Another coin, bearing the legend Samarakōlāgalan (*i.e.* in Sanskrit, Samarakōlahala),<sup>23</sup> a name which occurs in the traditional lists of Pāndya kings, is also often found. He was a king whose dominions extended as far north as Kañchipura, where an inscription, dated during his reign, is found, and contains the Saka date 1391 expired.<sup>24</sup> From this inscription we learn that he was also called Puvanēkavīra (*i.e.* in Sanskrit Bhuvanaikavīra), a name which is likewise found on coins.<sup>25</sup> Coins bearing the legends Kachchi-valangum Perumān,<sup>26</sup> Ellāntalaiy-ānān,<sup>27</sup> Jagavīra-Rāman,<sup>28</sup> Kaliyuga-Rāman,<sup>29</sup> Sēra-kula-R[ā]man,<sup>30</sup> and Pūtala,<sup>31</sup> are generally ascribed to the Pāndya dynasty. From Tamil inscriptions we learn that the capital of the Pāndyas was Madura, and that their dominions were often very extensive. That their emblem was the fish, is borne out by inscriptions as well as coins.<sup>32</sup> From certain names which occur in Kanarese inscriptions, and which are referred to in Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, it may be concluded that there was a family of Pāndya chiefs ruling in the North as feudatories of one or other of the Kanarese dynasties. Probably, some member of the Pāndya dynasty of Madura, for some unknown reason, migrated to the North and established for himself a small principality; and his successors appear to have preserved their family name. Tribhuvanamalla-Pāndyadēva,<sup>33</sup> Vira-Pāndyadēva<sup>34</sup> and Vijaya-Pāndyadēva<sup>35</sup> were ruling the Nonambavādi

<sup>21</sup> The *Kalīngattu-Parani* (canto xi. verse 69) mentions five Pāndya princes who had been defeated by Kulottunga-Chōla. This king was, as has been shown by Mr. Kanakasabhai Pillai (*ante*, Vol. XIX. p. 385) and Dr. Fleet (*ante*, Vol. XX. p. 279 f.), identical with the Eastern Chalukya Kulottunga-Chōdadeva I. (Saka 985 to 1084), and it is very probable that it is this defeat of the Pāndyas that is referred to in the Chidambaram inscription and in the inscriptions found at Tanjore and other places.

<sup>22</sup> Dr. Caldwell's *History of Tinnevelly*, p. 35. But see *ante*, Vol. XXI. p. 121, where the date of the accession of Sundara-Pāndya is calculated from materials supplied by Dr. Hultzsch. We have thus obtained the date of one of the several Sundaras.

<sup>23</sup> Sir Walter Elliot's *Coins of Southern India*, Nos. 134 and 135.

<sup>24</sup> Dr. Hultzsch's *Progress Report for February to April 1890*, Madras G. O. dated 14th May 1890, No. 355, Public.

<sup>25</sup> Sir Walter Elliot's *Coins of Southern India*, No. 183.

<sup>26</sup> *ibid.* No. 145.

<sup>27</sup> This is the reading of the legend on Elliot's No. 183 suggested by Dr. Hultzsch (*ante*, Vol. XXI. p. 324) who ascribes it to Sundara-Pāndya. The Rev. J. E. Tracy of Tirumangalam, in his paper on Pāndya coins, published in the *Madras Journal of Literature and Science*, had read Ellā-nagaraiy-ālap.

<sup>28</sup> Sir Walter Elliot's *Coins of Southern India*, No. 144. This legend has been read by Mr. Tracy.

<sup>29</sup> Mr. Tracy's *Pāndyan Coins*, No. 3, and Elliot's No. 147. In an inscription of the Jambukēvara temple on the island of Srirangam (*ante*, Vol. XXI. p. 121) Sandara-Pāndya is called *Lāñkā-dvīpa-lunṭana-dvītīya-Rāma*, 'a second Rāma in plundering the island of Lāñkā.' It is not impossible that the *biruda* Kaliyoga-Rāma bears the same meaning and is intended to denote the same Pāndya king.

<sup>30</sup> Mr. Tracy's *Pāndyan Coins*, No. 11 (wrongly for No. 6).

<sup>31</sup> *ibid.* No. 1. The legend on No. 139, Plate iv. of Sir Walter Elliot's *Coins of Southern India* has been read *Koñkai-āñdar*. But the correct reading seems to be : — [1.] Śōñā-[2.] du ko-[3.] ndā[ū]. Śōñādu means 'the Chōla country.' 'One who conquered the Chōla country' would be an appropriate *biruda* for a Pāndya king. In the Tirupparankunram inscription, published in the *Archaeological Survey of Southern India*, Vol. IV. Sundara-Pāndya has the *biruda* *Sindhu valaṅgiy-āruṇiya*, 'one who is pleased to distribute the Chōla country,' which has been misread (pp. 41 f.) *Śrāṅgādu-valaṅgiyāruṇiya*.

<sup>32</sup> The Rev. E. Loewenthal in his *Coins of Tinnevelly* (p. 7) says that "there must have been two distinct Pāndya dynasties, one in Koñkai and one in Madura, and there were several branch lines, especially of the Madura Pāndya. Both the chief lines had the elephant and the battle-axe as their royal marks, probably because they were closely related to each other." He adds (p. 8) that, later on, "the Madura Pāndyas chose the fish mark as their dynastic emblem, which is, when they left Buddhism they changed the elephant mark and took instead of it a pure Vishnu mark — the

<sup>33</sup> Dr. Fleet's *Kanarese Dynasties of the Bombay Presidency*, p. 51.

<sup>34</sup> *ibid.* p. 52.

<sup>35</sup> *ibid.*

Thirty-two thousand as contemporaries of the Western Châlukya kings Vikramâditya VI., Sûnesvara III. and Jayadekamalla II. respectively. A Yâdava inscription belonging to the time of Kâshîna (Saka 1175), refers to "the Pândyas who shone at Gutti."<sup>36</sup> The Hoysala king Ballâla II. "restored to the Pândya his forfeited kingdom when he humbled himself before him." The kingdom referred to consisted of Uchchângi, — part of the Konkana, — and the districts of Banavâsi and Pânuvîgâl.<sup>37</sup>

So much of the Pândya history we learn from inscriptions, numismatics and contemporary authorities. We shall now see what Tamil literature has to say on this dynasty. The following are some of the Tamil works which may be expected to throw some light on Pândya history : — *Tiruviyâdalpurânam*, *Periyapurânam*, *Pattuppâlitu* and *Purappâlitu*. The boundaries of the Pândya kingdom are thus laid down in Tamil works : — the river Vellâru to the north; Kumari (Cape Comorin) to the south; the sea to the east; and 'the great highway' to the west. According to Dr. Caldwell, the river Vellâru is the one which rises in the Trichinopoly district, passes through the Pudukkôttai state, and enters the sea at Point Calimere; and the same scholar has identified 'the great highway' with the Achchankôvil pass.<sup>38</sup> This would include a part of the modern state of Travancore into the Pândya kingdom. The Pândya king is often called *Korkaiyâli*, 'the ruler of Korkai.' From this fact it may be concluded that Korkai was once the Pândya capital.<sup>39</sup> In later times the seat of the government was certainly Kudal (*i. e.* Madura). The *Tiruviyâdalpurânam*<sup>40</sup> is an account of the divine sports of Siva, as represented by the god at Madura, and professes to give a history of that town and its kings from very early times. It also furnishes a list of Pândya kings, most of the names in which sound more like *birudas* than actual names. Whether the accounts given in this work are based on genuine tradition or not, it has not been possible to determine from a lack of ancient Pândya inscriptions. It is almost certain that there are some historical facts contained in it. But they are so much mixed up with myths and legends that it is at present hardly possible to distinguish historical facts from worthless matter. The sixth verse in the Sanskrit part of the subjoined inscription refers to victories gained by some of the ancient Pândya kings over Indra, Varuna and Agni, and reports that the garland of Indra had been wrested from him by the Pândya kings, and that some of them survived the great *Kalpa*. Some of the chapters of the *Tiruviyâdalpurânam* describe the futile attempts made by Indra to destroy the Pândya capital, Madura. One of these consisted in inducing Varuna to flood the city and drown it under water. A great deluge is said to have occurred during the reign of the Pândya king Kirtivibhûshana, after which Siva re-created Madura as it was before. It is this legend that is referred to in the present inscription by the words *mâdh-kalp-âpad-uttârishi*. Again, in the chapter headed *Varagunaprukku=chchivalâkan=gâliyi paâalam* ("the chapter which describes how Varaguna was shewn the world of Siva"), the then reigning king Varaguna-Pândya is said to have gained a victory over the Chôla king. In the 18th verse of this chapter, the Chôla king is described as *Neri=pporuppan*, and his army denoted by the expression *Killi-senai*. It is not impossible that it was the Chôla king Kô-Kkilli who is spoken of as having been defeated by Varaguna-Pândya. This Chôla king is mentioned in the large Leyden grant and the copper-plate inscription of the Bâna king Hastimalla, as one of the ancestors of Vijayâlaya. The *Kalingattu-Parani* also mentions him, though not by name.<sup>41</sup>

<sup>36</sup> *ibid.* p. 78.

<sup>37</sup> *ibid.* p. 68.

<sup>38</sup> *History of Tinnevelly*, p. 24 f.

<sup>39</sup> See note 32, above.

<sup>40</sup> Dr. Caldwell, in the Introduction (p. 139) to the second edition of his *Comparative Grammar of the Dravidian Languages*, says that this *purâna* was very probably translated from Sanskrit at the request of Ativirarâma-Pândya, the poet king of Madura, and that it dates from the 16th century. To this Pândya king is generally attributed the composition of the Tamil poem called *Naiâadam* (*Naishadha*); see the remarks on pp. 144 f. of the Introduction to the *Comparative Grammar* as regards the other literary productions of this king.

<sup>41</sup> In verse 18 of the chapter headed *Irlâ-pârampariyam*, he is described as follows : *tapi naçand-Uragar-ma-nâpi hoâlav=avap*, 'he, who, walking alone, seized the jewel of the Uragas (Nâgas).' In Pandit V. Sâminâdai's edition of the *Pattuppâlitu*, p. 111, the same king is called Nâgapatti=pattu=Chchôlap, and the tradition about the birth of an illegitimate son to him by the Nâga princess is referred to. In other Tamil works the name Killi-Vâlava occurs ; see *ante*, Vol. XIX. p. 339.

That Varaguṇa-Pāṇḍya was a historical personage, is shewn by the same Bāṇa grant, which reports that the Gaṅga king Prīthivipati, who was a contemporary of Amoghavarsha, defeated the Pāṇḍya king Varaguṇa in the battle of Sri-Purambiya (not Śripura, as it is on page 373 of the *Salem Manual*, Vol. II.). Sri-Purambiya has probably to be identified with the village called Tiru-Purambiyam in Sundaramūrti-Nāyanār's *Tēvāram*, and Purambayam in Tiruñānasambandar's *Tēvāram*. The exact place occupied by Kō-Kkilli in the Chōla genealogy, is not known. The two inscriptions which mention the early Chōla kings, say that Karikāla, Kō-Chchamkāṇu and Kō-Kkilli belonged to the Chōla family. Of these two authorities, the Leyden grant mentions Karikāla first and Kō-Kkilli last, while the Bāṇa inscription mentions Kō-Kkilli first and Kō-Chchamkāṇu last. The *Kalingattu-Parani* mentions Kō-Kkilli first and Karikāla last. Thus the three authorities for Chōla history that are now known, do not give a regular genealogy for this period, and one may doubt if it will ever be possible to reconstruct it and to determine the dates of these kings from Chōla inscriptions alone. There is only one Varaguṇa mentioned in the traditional lists of the Pāṇḍya kings.<sup>42</sup> Consequently, the information that we now possess for Pāṇḍya history, offers no obstacles to the identification of the Varaguṇa-Pāṇḍya of the Bāṇa inscription with the Varaguṇa of the *Tiruvilaiyādalpurānam*. This *purāṇa* has a chapter<sup>43</sup> which describes how the 'god at Madura' sent the great musician Bāṇa-Bhadra with a letter to Sēramāṇ Perumāl, the Chēra king, who was a contemporary of the Saiva devotee Sundaramūrti-Nāyanār. The letter directed the Chēra king to give presents to the musician, which was duly done. The same event is referred to in that chapter of the *Periyapurāṇam* which gives an account of the life of Sēramāṇ Perumāl.<sup>44</sup> In this narrative we have perhaps to take 'the god at Madura' to mean the Pāṇḍya king. If this suggestion is correct, it would imply that the Chēra king was a vassal of the Pāṇḍya. From the *Tiruvilaiyādalpurāṇam* we also learn that the old college (*sāṅgam*) of Madura was established during the reign of a certain Vaiśasēkhara-Pāṇḍya, and was provided with a miraculous seat (*palagai*) by the god Sundarēśvara.<sup>45</sup>

The second of the works enumerated as throwing some light on the Pāṇḍya history, is the *Periyapurāṇam*. The accounts contained in this work may be considered less open to question, as some of the statements made in it have been strongly confirmed by recent discoveries. As the author of the work does not profess to write a history, but only the lives of the sixty-three devotees of Siva, the historical information contained in it is only incidental. One of these sixty-three devotees was Nedumāraṇ, a Pāṇḍya king. He is described as having been victorious in the battle of Nelvēli.<sup>46</sup> This is probably Tinnevelly (Tirunelvēli). As the battle was fought in the Pāṇḍya country itself, it implies that the king only succeeded in repelling an invader from the North or from Ceylon. We are told that he married a daughter of the Chōla king, whose name is not mentioned, that he was originally a Jaina by religion, and that his queen, who was a Saiva at heart, sent for the great Tiruñānasambandar, who succeeded in converting the king to the Saiva religion through a miraculous cure of his malady, which the Jaina priests could not make any impression upon. The date of this Pāṇḍya king and, with it, that of Tiruñānasambandar are still wrapt in mystery. That Dr. Caldwell's identification<sup>47</sup> of this king, who was also called Sundara-Pāṇḍya, with Marco Polo's "Sonder Bandi" is incorrect, and that the three great Saiva devotees Tiruñānasambandar, Tirunāvukkaraiyar and Sundaramūrti-Nāyanār must have flourished prior to the eleventh century A. D., is, however,

<sup>42</sup> Sir Walter Elliot, in his *Coins of Southern India*, p. 128 f. has published six lists of Pāṇḍya kings. In the first, two kings are mentioned with the name Varaguṇa, while each of the other five mentions only one king of that name.

<sup>43</sup> *Tirumugai-godutta padalam*, p. 227 of the Madras edition of 1888.

<sup>44</sup> Chapter 87 of the Madras edition of 1884.

<sup>45</sup> *Sāṅga-palagai tanda padalam*, chapter 51 of the Madras edition of 1903.

<sup>46</sup> *Nelvēli vēka nippa-a-si-Nēdumāraṇ*, 'Nedumāraṇ, whose fortune was constant (and) who gained (the battle of Nelvēli,' occurs in verse 8 of the *Tiruttākalatrogai*, which contains a list of the sixty-three devotees of Siva, and which was composed by Sundaramūrti-Nāyanār.

<sup>47</sup> *Comparative Grammar of the Dravidian Languages*, Introduction, pp. 129 ff.

clearly established by inscriptions found in the great temple at Tanjore.<sup>48</sup> The *Periyapurāṇam* informs us that one of the Chōla kings ruled also over the Pāṇḍya kingdom. This was the Śūra devotee Kō=Cheheṅgaṭ-Chōla-Nāyanār, who was also called Seṅganār.<sup>49</sup> The same king is, as stated above, mentioned in the large Leyden grant as one of the ancestors of the Chōla king Vijayālaya. His conquest of one of the Chēra kings is described in a small work called *Kalavulī-nār-valu*, the text and translation of which have been published in this *Journal* (*ante*, Vol. XVIII. pp. 258-265). The *Periyapurāṇam* tells us that he built several temples of Siva in different places. Sundaramūrti-Nāyanār refers in his *Tēvāram* to one at Nannilam in the Tanjore district,<sup>50</sup> and Sundaramūrti's predecessor, Tiruñāgasambandar, to another at Tiru-Ambar.<sup>51</sup> This last reference furnishes us with one of the limits for the period of the latter poet, the other limit being the time of Sēramāṇ Perumāl, who was a contemporary of the former poet.

Another of the Tamil works which may be of use to the student of Pāṇḍya history, is the *Pattuppāṭṭu* (i. e. "the ten poems"). As the name implies, it consists of ten poems, or rather idyls, composed by different members of the college of Madura, to which reference has already been made. Of these, two are dedicated to Nedūñjeliyan, a Pāṇḍya king. The first of these two, called *Madurai-kkūñji*, was composed by Marudanār of Māngudi, and the second, called *Nedūnalrādai*, by Nakkirānār, the president of the college. The first refers to a battle fought at Talai-Ālangānam by the Pāṇḍya king against the Chēra and the Chōla kings and some minor chiefs.<sup>52</sup> Some of the ancestors of Nedūñjeliyan are also incidentally mentioned. The name of one of them was Vaḍimbalambaninra-Pāṇḍiyān according to the commentary.<sup>53</sup> This, however, could not have been the actual name of the king, but only a *biruda*. Another of the ancestors of Nedūñjeliyan was Pal-yūga-sālai-mudu-kudumi-Peruvaludi, whose piety is very highly spoken of.<sup>54</sup> As I shall have occasion to speak of this king in an article on another Pāṇḍya grant which I am going to publish, I shall now be content with a mere mention of his name.

The last of the Tamil works above enumerated, as being of some use to students of Pāṇḍya history, is the *Purappāṭṭu*. This work is unpublished, and consequently, the historical value of its contents cannot now be stated precisely. The *Purappāṭṭu* is said to describe in detail the battle of Talai-Ālangānam,<sup>55</sup> which is referred to in the *Madurai-kkūñji*. Mr. P. Sundaram Pillai, M. A., of the Maharaja's College at Trivandram, refers, in an article published in the August number of Vol. IX of the *Madras Christian College Magazine*, to another work called "*Eraiyanar Agapporul*." This work, he adds, is generally ascribed to Nakkirar and celebrates the prowess of a Pāṇḍya king who is called Arikēsari, Varōdaya, Parāñkuśa and Vichāri, and mentions among his conquests "Vilinjam (near Trivandram), Kottar (near Nagercoil), Naraiyāru, Chēvcor, Kadaiyal, Añukudi and Tinnevelly." It is thus clear that Tamil literature is not devoid of works that throw some light on Pāṇḍya history. Their contents, however, have not been appreciated, because we have not had the means to test their usefulness. It is important here to note that the Sinhalese Chronicles might, with advantage, be consulted to elucidate some of the points in Pāṇḍya history, which may be left obscure by Tamil literature and the Pāṇḍya inscriptions.

As I have already remarked, the subjoined inscription opens with six Sanskrit verses. Of these, the first invokes Brahmar, the second Vishnu and the third Siva. This might be taken as an indication of the non-sectarian creed of the reigning king. As, however, he has the *biruda*

<sup>48</sup> *South-Indian Inscriptions*, Vol. II. Nos. 38 and 41.

<sup>49</sup> *Tengavīry-iy-u-lug-lidā Seṅganār*, 'Seṅganār who became a Pāṇḍya and ruled the world,' occurs in verse 11 of the *Tiruñāgasambandar*.

<sup>50</sup> Page 14 of the Madras edition of 1884.

<sup>51</sup> Page 169 of the same.

<sup>52</sup> The following are the names of the minor chiefs (*kuru-nila-maṇmar*) mentioned on page 189 of Pardit V. Śāmī-uddaiyar's edition : Tidiyāp, Eluni, Erumaiyūrap, Irungō-Voṇmāṇ and Porunap.

<sup>53</sup> Page 185 of the same.

<sup>54</sup> Page 239 of the same; in the text of the poem (p. 120, line 759) Pal-sālai-mudu-kudumi occurs.

<sup>55</sup> See note † on page 189 of the same.

parama-Vaishnava, 'the most devoted follower of Vishnu,' in line 51, and as, in l. 35 f., he is reported to have built a temple to Vishnu, we have to understand that the king, though a worshipper of Vishnu, was not intolerant towards other religions. The fourth verse describes the Pāndya race as descended from the Moon as ancestor. The fifth refers to Máravarman and some of his ancestors, and describes him as the 'destroyer of the Pallavas' (*Pallava-bhañjana*). The sixth verse describes his son Jatilavarman. The Tamil portion is dated during the seventeenth year of the reign of Nedūñjadaiyan. Evidently, Jatilavarman and Nedūñjadaiyan denote the same individual and are synonymous. *Jatila* is the Sanskrit equivalent of the Tamil Sadaiyan (one who has matted hair), a name which is also applied to Siva.<sup>56</sup> The adjective *Nedum* may qualify the word *sadai*, and the name would then mean 'one whose matted hair is long.' But it is more probable that *Nedum* has to be understood as a sort of title prefixed to the names of some of the Pāndya kings. In line 61 of the *Madurai-kkñji*, a Tamil poem already referred to, one of the Pāndya kings is called *Nediyōn*. *Nedumāran* of the *Periyapurānam* and *Nedūñjeliyan* of the *Pattuppāttu* are names in which the prefix *Nedum* is used as a title. If translated, these two names might mean 'the tall Pāndya.' The names *Nedumāran*, *Nedūñjeliyan* and *Nedūñjadaiyan* are quite similar, and one is almost tempted to think that they must have denoted the same individual. Beyond this similarity of the mere names we possess no materials for their identification. In the present inscription, the king Nedūñjadaiyan is called *Tennan*, *Vānavan* and *Sembiyān*. *Tennavan* or *Tennan*, 'the king of the South,' is used as a title of Pāndya kings in Tamil inscriptions and literature. *Vānavan* and *Sembiyān* are titles applied to the Chēra and Chōla kings, respectively. The fact that this Pāndya king assumed the Chēra and Chōla titles, shows that he conquered those kings, or was, at least, believed to have done so. A similar fact in connection with Chōla history is revealed by the title *Mummudi-Chōla*, which was assumed by one at least of the Chōla kings. *Mummudi-Chōla* means 'the Chōla king who wore three crowns, viz. the Chēra, the Chōla and the Pāndya crowns.'<sup>57</sup> After giving the above-mentioned titles of the king, the Tamil portion of the inscription enters into an account of his military achievements which occupies nearly two plates. The battles of *Vellür*,<sup>58</sup> *Vinnam* and *Seliyakkudi* against an unknown enemy are first mentioned. The king next attacks a certain *Adiyān* and puts him to flight in the battles of *Ayiravēli*, *Ayirūr*<sup>59</sup> and *Pugaliyūr*. The Pallavas and Kēralas, who are his allies, are also attacked and defeated. The king of Western Kongu is subsequently attacked, and his elephants and banner taken as spoils. The whole of Kongu is then subdued, and "the noisy drum sounds his (i. e. the king's) name throughout *Kānkabhūmi*." The king enters *Kānjivāyappērūr*, and builds a temple "resembling a hill" to Vishnu. The ruler of *Vēn* is then conquered and put to death; his town of *Viliñam*, "whose fortifications are as strong as those of the fort in *Lāṅkā*," is destroyed, and "his elephants, horses, family treasure and good country" captured. The Pāndya king afterwards builds a wall with a stone ditch round the town of *Karavandapuram*.

<sup>56</sup> A facsimile of the seal of the Tiruppūvāsam copper-plate grant, a transcript and translation of which are published in the *Archæological Survey of Southern India*, Vol. IV. pp. 21-38, is given on page 123 of Sir W. Elliot's *Coins of Southern India*. It contains a Sanskrit inscription which ends with the name Jatilavarman. In line 18 of the first plate of the inscription occurs the Tamil form of this name, viz. *Sadaivarman*, and in line 14, the actual name of the king, *Kulaśikharadēva*.

<sup>57</sup> See note 14, above.

<sup>58</sup> In the Tiruppūvāsam copper-plate grant the name *Vellür-kuruchchi* occurs twice (*Archæological Survey of Southern India*, Vol. IV. p. 28, Plate xi a, lines 3 and 5) in the description of the boundaries of the granted village. As the word *kuruchchi* is not found in Tamil dictionaries, it is probable that *kuruchchi* is a mistake, if not a misreading, for *kurichchi*, which has almost the same meaning as the word *pūravu*, which precedes the name *Vellür* in the text of the present inscription. *Vellür-kurichchi* means 'Vellür, (which is) a village belonging to a hilly or forest tract,' and *pūravil Vellür* which occurs in the text, would mean 'Vellür, (which is situated) in a forest or hilly tract.' Consequently, it is not impossible that the two villages are the same. Mr. Sewell in his *Lists of Antiquities*, Vol. I. p. 243, mentions a village called *Vellür* in the Malabar district, which is 23 miles north-north-west of Cannanore. Another village of the same name is mentioned in the *Archæological Survey of Southern India*, Vol. IV. p. 77, text line 60.

<sup>59</sup> It is not certain if *Ayiravēli* and *Ayirūr* have to be taken as denoting two distinct villages. It is not impossible that *Ayirūr* is the name of the village and *Āyira-vēli* means 'one thousand *vēlis* (of land).' Perhaps the village of *Ayirūr* had only one thousand *vēlis* of cultivated land.

The battle of Seliyakkudi was one of the first fought by the king. The name which means 'the Pândya village,'<sup>60</sup> might indicate that it was situated in the Pândya country. If it was, the battle must have been fought either against a foreign invader or a rebellious fendatory. It is not apparent who Adiyâñ was, against whom the king next turned his arms. Âyiravéli, where one of the battles against Adiyâñ was fought, was probably included in the Chôla dominions, as it is said to have been situated on the northern bank of the Kâvâri. The fact that the Pallava and Kérala kings were his allies, might indicate that he was not a minor chief. These considerations lead to the inference that he was probably a Chôla. Neduñjadaiyan calls himself Sembiyâñ (i. e. the Chôla), but the conquest of the Chôlas is not explicitly stated in the historical introduction, and no Chôla king of the name Adiyâñ is known. The kings of that dynasty had, each of them, several names and many *birudas*.<sup>61</sup> There are, however, only two cases known from inscriptions, of wars between the Chôla and Pândya kings, in which the names of the contending kings are given. Of these, the first is the war between Râjasimha-Pândya and the Chôla king Parântaka I. which is mentioned in the inscription of the Bûna king Hastimalla, and the second is that between the Chôla king Âditya-Karikâla and Vira-Pândya, which is referred to in the large Leyden grant. It is more probable that Adiyâñ was identical with the king of Western Koñgu, who was captured by Neduñjadaiyan. Adigaimân, also called Adigan, is mentioned in the *Periyapurânam* as an enemy of the Saiva devotee Pugal-Sôla, a Chôla king whose capital was Karuvâr (i. e. Karur in the Coimbatore district). Adigaimân and Elipi are mentioned in the unpublished Tamil work *Puranâñjitu*, as kings, in whose praise the well-known Tamil poetess Auvaiyâr composed several verses. In his *South-Indian Inscriptions*, Vol. I. p. 106, Dr. Hultzsch has published an inscription which refers to certain images set up by Adigaimân Elipi, and to their repair by a successor of his, who was called Vyâmuktasravânojjvala (in Tamil, Viðukâdalagiya), the lord of Takatâ, and who was the son of a certain Bâjarâja. This Takatâ has probably to be identified with Tagaqâr, which is referred to in the *Puranâñjitu* as having been captured by a Chêra king. The syllables which are transcribed as Kâñjivâya-ppérâr, may also be written Kâñjivây-ppérâr. In Sundaramûrti-Nâyanâr's *Tévâram* (Foster Press edition, 1883, p. 114; Arunâchala Mudaliyâr's 3rd edition of the *Periyapurânam*, 1884, pp. 7 and 22) Kâñjivâyppérâr is mentioned. But there is no clue given as to the situation or the village. Consequently, we cannot decide whether the village mentioned in the present inscription has to be identified with that referred to in the *Tévâram* or not. Besides, Kâñjivâ or Kâñjivây is reported to be the name of a village in the Tanjore district. The name Kâñjivâyppérâr may also be explained as 'the large village in or near Kâñji, i. e. Kâñchipura. The building of a temple to Vishnu at this village might then refer to the construction of the Varadarâjasvâmin temple at Little Conjeeveram, which is not far from the Pallava capital Kâñchi. Kañkabhûmi, 'the land of kites,' might then be taken for Tirukkalukkunram,<sup>62</sup> which is a few miles distant from Chingleput. But the conquests which are recorded in this part of the inscription, relate mostly to the western half of Southern India. Besides, if Kañkabhûmi is pronounced as it is written, it does not rhyme with Koñgabhûmi which it ought to do. Consequently, though the name is written Kañkabhûmi, the second of the 'k's being Grantha, the composer evidently pronounced it Kañgabhûmi, which is the Tamil form of Gañgabhûmi, the

<sup>60</sup> A name quite similar to Seliyakkudi is Vêmbangudi, which occurs three times in the Tiruppâvapam grant (Plate xi a, line 9; Plate xi b, lines 4 and 8). The second and third Sentences of note 60 read as follows:—Vêmban means 'one who wears (a garland of flowers of) the vêmbu (the margosa or nim tree, Azadirachta Indica).' The Pândya king is often represented in Tamil literature as wearing a garland of margosa flowers. Consequently, Vêmban denotes the Pândya king, and the village is evidently called after him.

<sup>61</sup> For example, Kô-Râjâksarîvarman alias Râjâfjadâva had the following *birudas*:—Sôla Arumoli, Mummuđi-Châla, Râjâraya, Nityavinôda and Sivapâdaśîkhara (*Christian College Magazine*, Vol. VIII. p. 271). And Uttama-Châla.

<sup>62</sup> Tirukkalukkunram, 'the sacred hill of the kites,' is the name given to the hill as well as the village close to it. The village is sometimes also called Pakshitirtha, 'the bathing-place of the birds (i. e. kites);' see *ante*, Vol. X. p. 193 f.

well-known Gaṅga country. That such incorrect spellings were not uncommon in ancient days, is shown by an inscription of the great temple at Tanjore (*South-Indian Inscriptions*, Vol. II. No. 35, line 156), in which the word *chaturvēdimāṅgalam* is written *chaturvēdimāṅkalam*. Its connection with the town of Kāñchi being thus rendered improbable, Kāñjivāya-ppērur may have to be understood as 'the large village of Kāñjivāyal or Kāñchivāyal,' the *g* which ought to have been the result of *sandhi* between *l* and *p*, having been assimilated and its place taken by a second *p*.<sup>63</sup> In Tamil dictionaries, Vēṇ is mentioned as one of the twelve districts, where *Kodun-Tamil* (*i.e.* vulgar Tamil) used to be spoken. Vilinam, which is mentioned in the inscription immediately before Vēṇ, is probably 'Vilinjam' which, as has been already stated, was a place in Travancore captured by one of the Pāṇḍya kings. From the manner in which Vilinam and Vēṇ are mentioned in the inscription, it may be concluded that the former was one of the towns, if not the capital of the latter.<sup>64</sup> According to Mr. W. Logan's *Malabar* (Vol. I. p. 240, note 2), Vēṇādu was, in ancient times, identical with the modern state of Travancore. Karavandapuram is the last place mentioned in the historical introduction. Karavantapura is mentioned in a small Vaiṭṭeluttu inscription, which, with the permission of Dr. Hultzsch, I publish below from a photograph received from Dr. Burgess.

## TEXT.

1	Sri [i*]	Kō=Maṇi=Jaḍaiyārku
2	rajya-va[r]sham	ārāvadu sellā-
3	nirpa	marr=avaṛku mahā-
4	sāmantan=āgiya	Karavantapur-ādhī-
5	vāsi	Vaijyan <sup>65</sup> Pāndi-Ami-
6	rdamangalav-araiyan=	ā[y*]i-
7	na	Sattān=Ganavadi ti-
8	ruttuvittadu	tiru-kk[ō][y*]i-
9	lum	śri-tadāgamum idan=u=a-
10	ram=ulladum [i*]	m[a]rī=ava-
11	iku	dharma-[pā]nni <sup>66</sup> āgiya Na-
12	kkangorriyar=	cheaya-
13	ppattadu	Durgā-dēvi-kō-
14	[y*]iluū=	Jēṣṭai-kō[y*]ilum [ii*]

<sup>63</sup> Examples of similar assimilation are *nāppadu* for *nārpadu* (forty), *kāppanam* for *kārpanam* or *kāl-panam* (a quarter panam) and *kākkdsu* for *kirkisū* or *kil-kdiū* (a quarter cash). The village of Kāñchivāyil is mentioned in Mr. Foulkes' inscription of the Pallava king Nandivarman and its Tamil endorsement, and in the grant of Nandivarman Pallavamalla and its Tamil endorsement. About its position Mr. Foulkes remarks as follows in the *Salem Manual*, Vol. II. p. 334:— "It is clear that Kāñchivāyil lay, either wholly or in principal part, on the right bank of the Palār in the upper, or upper-middle, part of its course, somewhere above Vellore." The large Leyden grant (lines 96 ff.) and some of the Tanjore inscriptions (*South-Indian Inscriptions*, Vol. II. Nos. 9 and 10) mention an officer of Rājarājadēva who was a native of Kāñchivāyil. From an unpublished inscription of the ruined temple at Kūlambandal in the Arcot taluk, North Arcot district, it appears that this village belonged to Pēr-Āvār-nādu in Uyyakkondār-valanādu, which last was, according to a Tanjore inscription (*South-Indian Inscriptions*, Vol. II. No. 4, p. 47), situated between the rivers Arisil and Kāviri. Kāñchivāyil is mentioned in a Tamil inscription dated Śaka 1467, which is published in the *Archaeological Survey of Southern India*, Vol. IV. pp. 154-156. It is not improbable that the village of Kāñchivāyil which is mentioned in the inscriptions published by the Rev. T. Foulkes, was situated in the Kongu country. If it was, it may be the same as the Kāñchivāyal of the present inscription, granted that there was not more than one village of that name in the Kongu country.

<sup>64</sup> Among the conquests of Kulottunga-Chōla, the *Kalingattu-Parani* (canto xi. verse 71) mentions Vilinam, which was very probably identical with the Vilinam of the present inscription and with the "Vilinjam" mentioned in the "*Eraiyanar Agapporul*" (*ante*, p. 64).

<sup>65</sup> Vaijyan is a corruption of the Sanskrit Vaidya, which actually occurs as the name of a family in line 78 of the copper-plate inscription which is the subject of this paper.

<sup>66</sup> Read *dharma-patni*. The apparent length of the vowel in *pa* on the photograph may be due to the bad pasting of the impressions before photographing. If this is the case, *panni* for *patni* would be a mistake similar to that of *ranna* for *ratna* which occurs several times in the inscriptions of the Bājarājēśvara temple at Tanjore (*South-Indian Inscriptions*, Vol. II. No. 46, lines 8, 16 and 20).

## TRANSLATION.

Prosperity! While the sixth year of the reign of Kō=Maṇi=Jadaiyan was current, Sattan Ganapati, who was his (*i. e.* the king's) great feudatory (*mahā-sāmanī*), who resided in (*the village of*) Karavantapura, (*who belonged to*) the Vaidya (*race*), (*and*) who was the chief of Pāṇḍi-Amirdamaṅgalam, repaired the sacred temple, the sacred tank (*éri-taḍūga*) and (*all*) that is charitable (*in connection with*) this (*tank*). Besides, Nakkaṅgorri, who was his lawful wife, built a temple of the goddess Durgā and a temple of Jyēṣṭhā.<sup>67</sup>

As is seen from the above translation, this inscription is dated during the sixth year of the reign of Kō=Maṇi=Jadaiyan, and mentions a certain Sattan Ganapati, who was the chief of Pāṇḍi-Amirdamaṅgalam, and was living in the village of Karavantapura, which is very probably identical with the Karavandapuram mentioned in the subjoined inscription. The characters in which the above short inscription is engraved, are the same as those of the present one. It is therefore not impossible that both of them belong to the reign of the same king.

In the long historical introduction of the subjoined inscription, there is no clue as to the date of the grant. As palæography is a very unsafe guide in determining even the approximate dates of South-Indian inscriptions, we must wait for further researches to enable us to ascertain the date of the Pāṇḍya king Neḍuñjadaiyan. This inscription records the grant of the village of Vēlaṅguḍi in Ten-Kalavali-nāḍu,<sup>68</sup> whose name was subsequently changed into Srivara-maṅgalam. The donee was Sujjata-Bhaṭṭa, the son of Sihu-Miśra, who lived in the village of Sabdālī which had been granted to the Brāhmaṇas of the country of Magadha. Sujjata-Bhaṭṭa may be a vulgar form of the name Sujata-Bhaṭṭa. The name Sihu-Miśra shews that the donee's father must have been an immigrant from Northern India. Sihu is the Prākṛit form of the Sanskrit *siṁha*, and Miśra is a title borne by some of the Brāhmaṇas of Northern India. It is extremely interesting to learn that there was a colony of Magadha Brāhmaṇas settled in the Pāṇḍya country. The circumstances under which, and the time when, this settlement took place, are not known. The *ājñapti* of the grant was Dhīrataran Mūrti-Eyinān, the great feudatory of the king and the chief of Viramaṅgalam, who was born in the village of Vāngalandai. Special reference is made to the excellence which his family had attained in music.

Some of the graphical peculiarities of the Tamil portion of the subjoined inscription require to be noted here. As in all other Tamil and Vaṭṭeluttu inscriptions, the long *e* and the long *o* are not marked, though I have, for practical reasons, made these marks in the transcript. The distinction between long and short *i* is not strictly observed. The *i* in *karudi* (line 54) and *vali* (line 80) seem to be distinctly long. In line 48, the *i* of *vīrī* appears to be short. In line 52 *ni* in *nīy* and *ni* in *nīla* are exactly alike. In the Sanskrit portion (line 8) *śriyam* may also be read *śriyam*. *Mēkku* is written *mēkkū* in line 65. The most important, however, of these peculiarities is, that the rules of Tamil *sāṇḍhi* are not observed in many cases. Of these the following may be noted: —

Line 20.	{ āṇai oruṅgudān instead of āṇai-y oruṅgudān.	
	{ adā-oli	„ adāv-oli.
	„ 24. mā-irum	„ māv-irum.
„ 24f. ā-ira	„	āyira.

<sup>67</sup> Jyēṣṭhā or, in Tamil, Śēṭṭai or Mūḍēvi, 'the elder sister,' is the goddess of misfortune, who is believed to be the elder sister of Lakshmi, the goddess of wealth; see *South-Indian Inscriptions*, Vol. II. p. 60, note 7.

<sup>68</sup> The Tiruppūrānam copper-plate grant, which has been referred to more than once, mentions a village called Vēlaṅguḍi (Plate xi a, line 13) and a river called Kalavali-nāḍan-āṇu (Plate xi a, lines 8 and 10). Perhaps the village of Vēlaṅguḍi granted by the present inscription belonged to a district which was situated to the south of the above-mentioned river, and which was, consequently, called Ten-Kalavali-nāḍu. Compare the name Vadakarai-Rājēndrasīrīha-18, and passim, and in which Vadakarai, 'the northern bank,' is used with reference to the river Kāvēri.

	<i>nai ôdu</i>	<i>instead of naiy=ôdu.</i>
Line 26.	{ <i>oli-udai</i>	<i>oliy-udai.</i>
"	<i>26f. vemmâ-avai-ûdan</i>	<i>vemmâv=avaiyûdan.</i>
"	<i>28. padai-ôdu</i>	<i>padaiyôdu.</i>
"	{ <i>padai-ôdu</i>	<i>padaiyôdu.</i>
"	<i>30. varai-um</i>	<i>varaiyum.</i>
"	<i>32. kođi ani</i>	<i>kođiy=ani.</i>
"	<i>35. lai-anî</i>	<i>laiy-anî.</i>
"	{ <i>kô-il</i>	<i>kôyil or kôvil.</i>
"	<i>âkki-um</i>	<i>âkkiyum.</i>
"	<i>41. nidi-ôdu</i>	<i>nidiyôdu.</i>
"	<i>57. vidyai-ôdu</i>	<i>vidyaiyôdu.</i>
"	<i>70. ellai agattu</i>	<i>ellaiy=agattu.</i>
"	<i>73. Pândi-ilangô</i>	<i>Pândiy-ilangô.</i>
"	<i>82. adi en</i>	<i>adiy=en.</i>
"	<i>82f. mélana enru</i>	<i>mélanaav=enru.</i>

Of these I have corrected only *kô-il* and *â-ira* in the text, because the former is likely to be misunderstood, and the latter is distinctly wrong. In some of the other cases, the *sandhi*, though optional in usage, would be necessary according to the rules of grammar. Among the rest, there is a considerable number of cases in which the *sandhi* is not optional. Such violations of the rules of grammar are not uncommon in other inscriptions; but there is an unusually large number of them in this grant. Many of these anomalous cases occur in the historical introduction (ll. 19 to 46) which is in High Tamil, where they are not expected. The fact that the small *Vatteluttu* inscription published above, also contains some of these peculiarities, shows that they were not merely local. The style of the whole of the Tamil portion of the subjoined inscription is almost free from mistakes, and shows that the composer could not have been ignorant of the rules of *sandhi* if they had been commonly in use. These rules could not have been absolutely unknown as they are observed in a few cases in this grant. Consequently, we are led to the conclusion that the rules of *sandhi*, which are given in Tamil grammars, were not universally recognized and followed in the Tamil country, at the time when these inscriptions were composed. But this inference cannot be established without comparing a large number of other inscriptions belonging to the same period.

## TEXT.

## First Plate.

[On the left margin] Svasti [1\*]

- 1 Brahma vyañjita-viśva-tantram=anaghām vaktrais=chaturbhīr=grīñan=bibhrad=bâla-pataṅga-piṅga-
- 2 latara-chchhâyañ=jatâ-mandalam [1\*] âdyan=nâbhi-sarah-prasûti-kamalam Vishnôr-adhishtâhyu-
- 3 kaḥ<sup>69</sup> pushṇâtu pramadañ=chirâya bhavatâm punyah purânô munih ◊ [1\*]  
yasmâd=âvirbhavati para-
- 4 mâścharyyabhûtâd=yugâdau yasminn=eva pravisati punar=vviśvam=etad=yugâ-
- 5 ntê [1\*] tad=vaś=chhandômaya-tanu vayô-vâhanan=daitya-ghâti jyôtiḥ pâtu dyu-
- 6 ti-jita-nav-âmbhôdam=ambhôja-nêtram ◊ [2\*] amhas-samghati<sup>70</sup>-hârinôr=ati-dridhâ-
- 7 m=bhaktim yayôḥ kurvvatâm=atr=âmutra cha sambhavanty=avikalâs=sampa-

## Second Plate; First Side.

- 8 ttayô dêhinâm [1\*] utta[m]s-âmburuha-śriyam kalayatô yâshu<sup>71</sup>ttamâ[m\*]-
- 9 gê lasan-maulau nâkasadâm Pinâki-charanau tau vaś=chiram raksha-

<sup>69</sup> Read *adhishtâhyakah*.<sup>70</sup> Read *samghati*.<sup>71</sup> Read *yâv-u*.

10 tam & [3\*] Āhur=mmūla-prakṛitīm=amṛita-jyōtishām yasya dēvām yasy=Ā-  
 11 gastyō vijita-Nahush-āmbhōdhi-Vindhyaḥ purōdhāḥ [*i\**] śāsvad=bhōgyā  
 12 jaladhi-raśanā yēna viśvambhar-ēyām sō=yan=dīrgghaś=jayati yāś-  
 13 sā pāñdarah Pāṇḍya-vāṁśāḥ & [4\*] asmin Vāsava-hāra-h[ā]rishi mahā-ka-  
 14 lp-āpad-uttārishi Svargg-idhīsa-Jalēśa-Bhārata-jaya-khyātēshu yātēshv=a-  
 15 tāḥ [*i\**] jātaḥ Pallava-bhañjanā-pi samarē sarvva-kshamābhīr-bal-ōnmardd-ānīta-  
 mad-ēbha-bhīma-ka-

## Second Plate; Second Side.

16 tākāḥ Śrī-Māravarmmā nrīpah & [5\*] tasmāt=Tārādhināthād-Budha iva vibudha:  
 Pa[t]ma<sup>72</sup>nābhād=iv=ādyā-  
 17 t=Pradyumna dyumna-dhāmnas-Tripurabhīda iv=ōdyukta-saktih Kumārah [*i\**] jātā-  
 Jambhāri-kalpō  
 18 jagati Jāṭilavarmm=ti vikhyāta-kirttiḥ sarvv-ōrvv-īś-ōru-garvva-graha-dahana-vidhā-  
 āpra-  
 19 tipa-pratāpah & [6\*] Annan-āgiya alar-kadir-neđu-vēr-Bennap Vanavan Se-  
 20 mbiyan Vāda-varaiy-irungayal-ānai oruṅguđan=āđa-oli-keļu-munnīr-ulagu me-  
 21 lud=ālikkum vali-keļu-tini-dōn-mannavar perumān=reñ-alar=āđi tem=bu-  
 22 nar-kuratti-ppon-malar-puravil Vellür vinnai  
 23 Jiyakkudi enr-ivarru=tevvar=āliya=kkodū=jilai<sup>73</sup>  
 24 rukāl valaittum [*i\**] mā-iram perum-bunar=Kāviri vāda-karai  
 25 [y\*]iravēli Ayirur tannilum Pugalijurun=tigai-vēl=Adiy

## Third Plate; First Side.

26 paī ôđu purāgand=avap=oli-udai-maņi-ttēr=ādal-vem-m[ā]-  
 27 uđan kavarndum [*i\**] Pallavaupi=Kēralānum=āng=avarku=p-  
 28 g=āgi=ppal-pađai-ôđu pār ūeliya=ppavvamm=ena=pparand-  
 29 ndu kuđa-pálum=guna-pálumm=ānuga vandu vitt=iruppa-  
 30 padai-ôđu mē=chenr=aṅg=iruvarai-um=iru-pálumm=idar=ā-  
 31 ppadai viđuttu-Kuđa-Kōngatt=āđan=mannanai=kko-  
 32 rrōđu=kođu pōndu kodi ami-maņi-neđu-māđa-Kktudan=madil  
 33 ttu waiđtu-Kkaňkabhtumi=āđan=ālavu=gadi-murašu tan piyar=araiya-  
 34 kōngabhtumi adi-ppađuttu=kkođu=jilai pūt=ilivittu=pp-  
 35 lai-āpi-puravir=Kāňjivayappērur pukku=Tirumālukk=ā-  
 36 d=uraiya=kkunram-annad=ōr-kō[y\*]il=ākki-am [*i\**] āli-munnīr=agal=[ā]-  
 37 ga agal-vānatt=agad=urnājum<sup>74</sup> pāli-nīp=madil parand=āngi-  
 38 pagelavanum=agalav=ôđum aňy-llāngaiyil=arañ-id=āgi m-  
 39 y=ilañgn=neđu-māđa=madil Vilinām-aduv=aliya=kkor-  
 40 vēlai urai nikkī verr=ttānai Vēn=mannanai venr=ā-  
 41 t=avap vilu-nidi-ôđu kunram-anna kulai-kkaliru=h=gūne-  
 42 n=māvu=h=kula-dhanamun=nāñ-nāđum=avai kođum [*i\**] aravinda-mukha-  
 43 t=ilaiyavar=ari-neđu=gān=ambugajār=pōr=maindar pulamb=ā-  
 44 dum pop=māđa-neđu-vidi=Kkaravandapuram poliv=eyda=kkaññ-ag-  
 45 rad=ōr-kall-agalôđu viśnmbu tōyndu mugi=rnūjali=ā-

## Third Plate; Second Side.

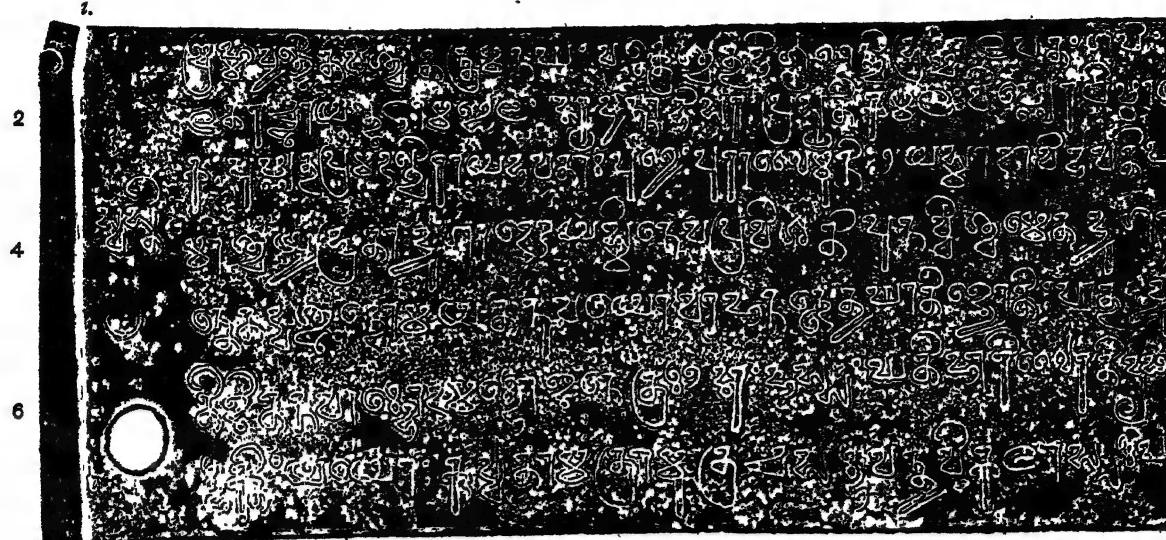
36 d=uraiya=kkunram-annad=ōr-kō[y\*]il=ākki-am [*i\**] āli-munnīr=agal=[ā]-  
 37 ga agal-vānatt=agad=urnājum<sup>74</sup> pāli-nīp=madil parand=āngi-  
 38 pagelavanum=agalav=ôđum aňy-llāngaiyil=arañ-id=āgi m-  
 39 y=ilañgn=neđu-māđa=madil Vilinām-aduv=aliya=kkor-  
 40 vēlai urai nikkī verr=ttānai Vēn=mannanai venr=ā-  
 41 t=avap vilu-nidi-ôđu kunram-anna kulai-kkaliru=h=gūne-  
 42 n=māvu=h=kula-dhanamun=nāñ-nāđum=avai kođum [*i\**] aravinda-mukha-  
 43 t=ilaiyavar=ari-neđu=gān=ambugajār=pōr=maindar pulamb=ā-  
 44 dum pop=māđa-neđu-vidi=Kkaravandapuram poliv=eyda=kkaññ-ag-  
 45 rad=ōr-kall-agalôđu viśnmbu tōyndu mugi=rnūjali=ā-

## Fourth Plate; First Side.

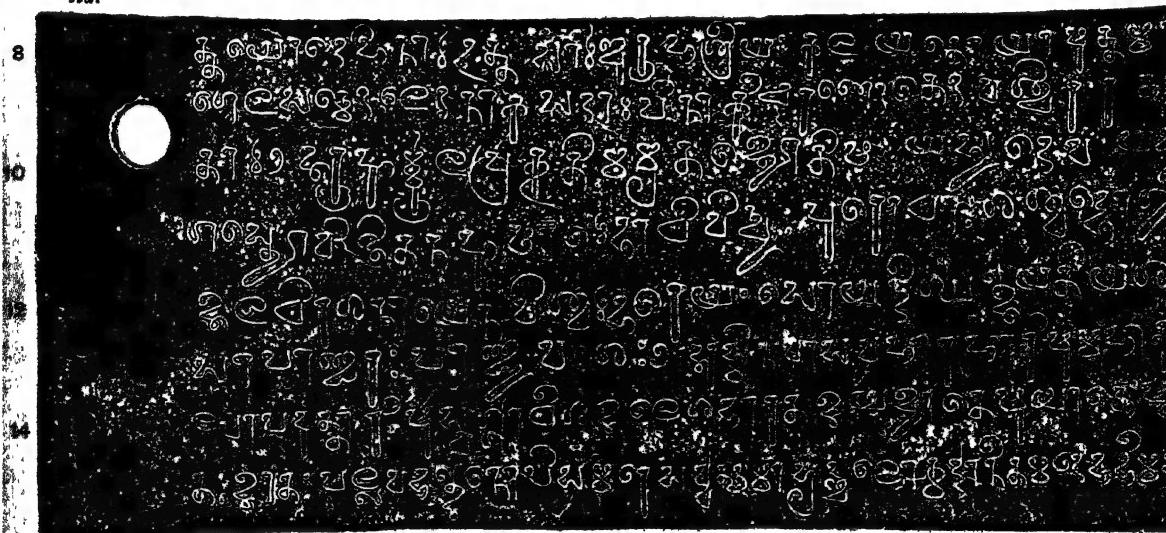
46 śamb=ārāđav=agān-śenni-neeđu=madilai vadiv=amaittum [*i\**] ēva-  
 47 māđi-vikramangal=eittunaiyō-pala śeydu maņi-māđa-Kktudan  
 48 1 pukku Malar-magalôđu vīr=irundu Manu-darsita-mārggatā

<sup>72</sup> Read Padma.<sup>73</sup> Read kođai-jilai.<sup>74</sup> Read urājum.

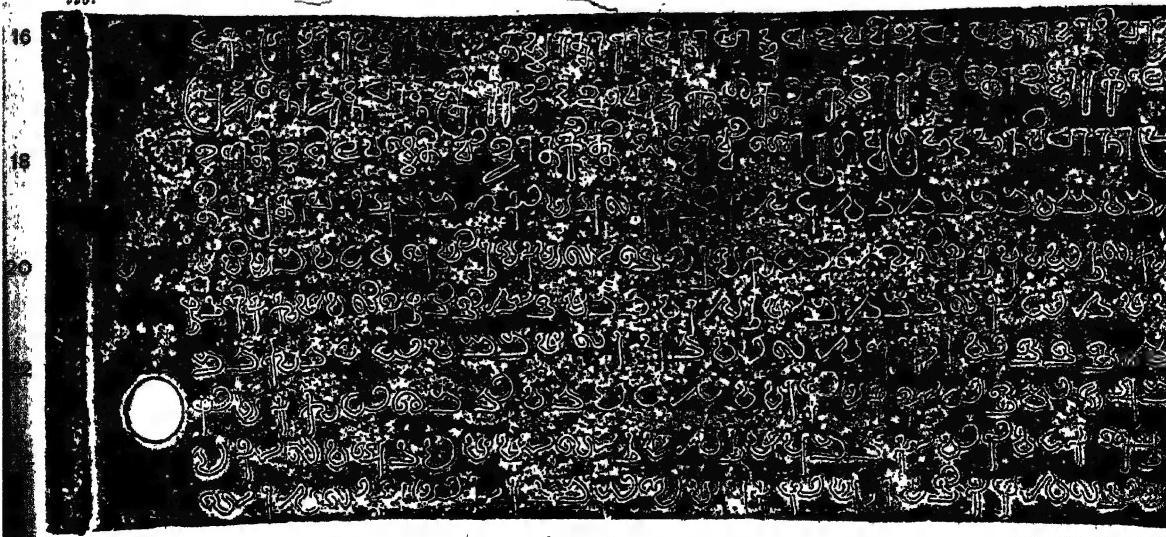
Madras Museum Plates of Jatilavarman.



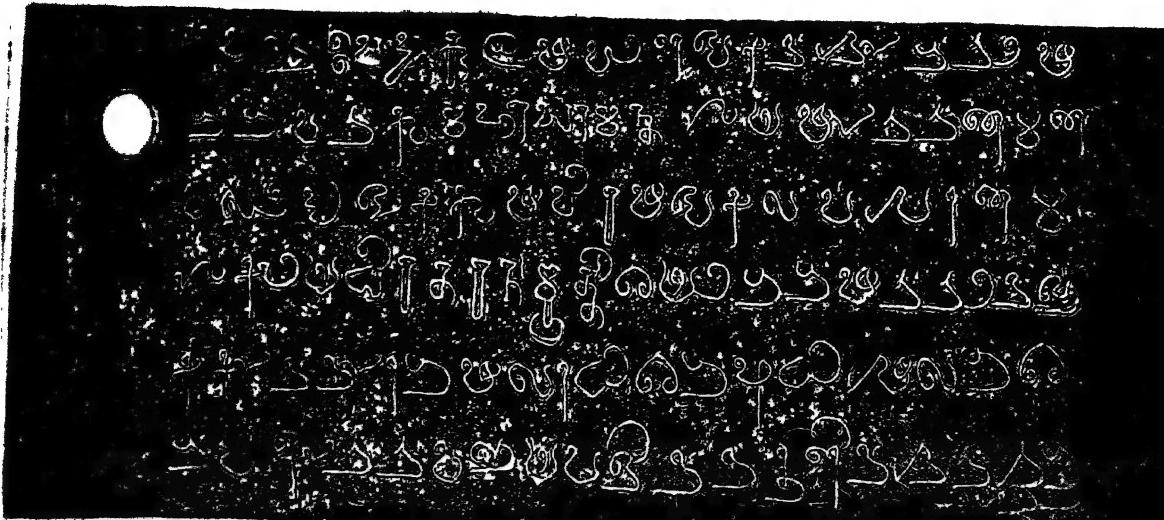
ii.



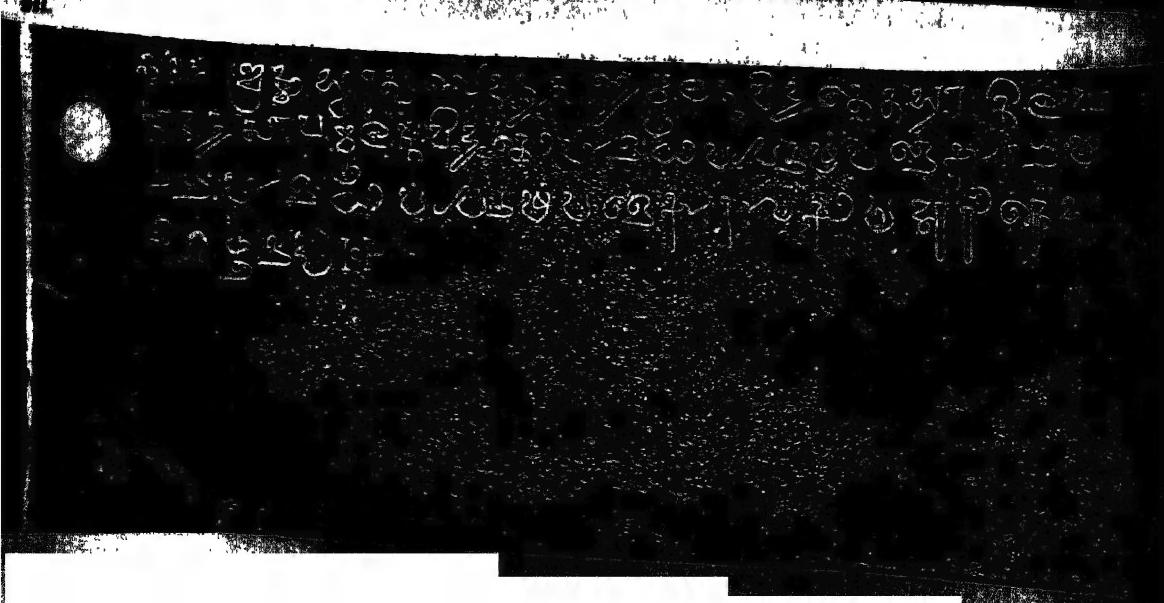
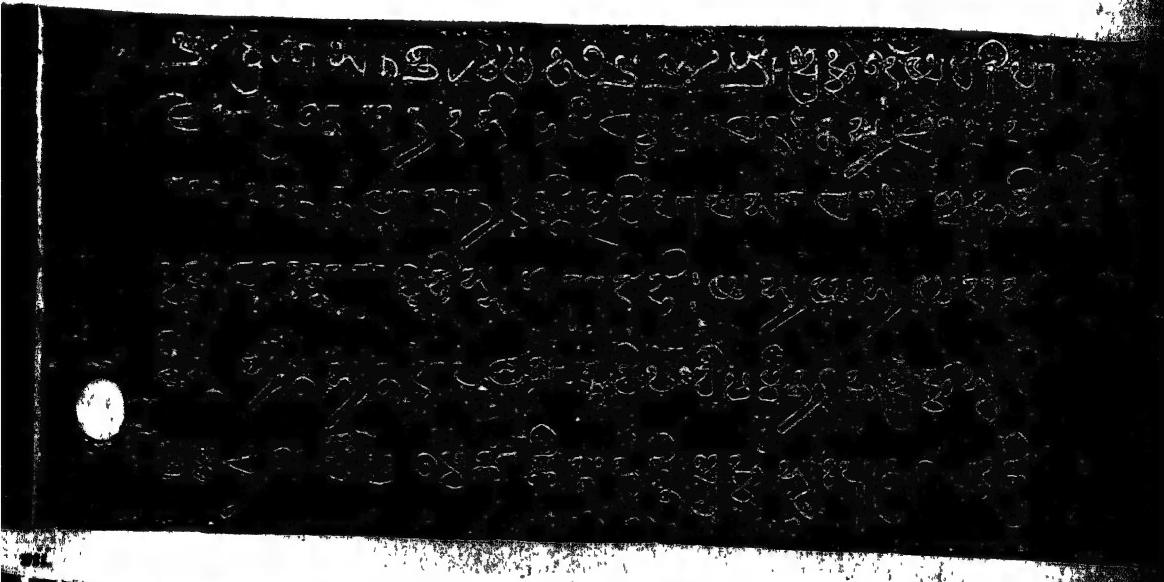
iii.



viii.



vii.



49 guru-charitaṁ kōṇḍādi-kkandaka-sôdhanai tân śeydu kadañ-nâ-  
 50 lam mulud-alikkum Pândya-nâthan pandita-vatsalan vîra-purôgan vi-  
 51 krama-pâragan parântakan paramavaishnavan=âñ=âgi=nniñr-ilangu-  
 52 m mani-niñ-mudi nila-mannava=Nedufijadaiyâgku rajya-varsham pa-  
 53 dinêjavadupar=pattu=chchela-nirka=piññaiyun=dharmañmamêy tanakk=e-  
 54 nruñ=karmmam=âga=ttân karudi Magadham=ennun=nan-nâñtun=mahidêva-  
 55 rkku vagukkappatâ Sabdali ennuñ=grâmattuñ Vidyâ-dêvataiyâ-

*Fourth Plate; Second Side.*

56 I virumbappadum Bhârggava-gôtra-sambhûtan Âśvalâyana-sûtra-  
 57 ttu Bahvrijan Sihu-Misrarku magan=âgi yajña-vidyai-ôd=eñ-  
 58 jâda-sâstrañgalai-kkarai-kanda Sujata-Bhattarku=Tten-Kala-  
 59 vali-nâñtu Velañgudiyai=ppandai=tten palam=bê  
 60 r nikki Srivara-mamgalam=ena=ppiyar=ittu brahma-dêyam=a-  
 61 ga=kkârâñmaiyum miyâñchiyum ull=adañga sarvva-  
 62 pariharam=âga=nnirôd=atti=kkudukkappattadu [!]\* mar-  
 63 g=idan Peru-nâng=ellai [!]\* kil=ellai Nilajânuma-

*Fifth Plate; First Side.*

64 ñgalatt=ellaikkum Milandiyankudi ellaikkum  
 65 mëkkun-tenñ-ellai Perumagarrûr=ellaikkun=Kalli-  
 66 kkudi ellaikkum vadakku=manniya-śîr=mmê-  
 67 I-ellai Kadambañgudi ellaikkum Kurañgudi  
 68 ellaikkun=kilakkum vadav-ellai Kârala-  
 69 vayal=ellaikku=tterkumm=ivv-iñaitta pe-  
 70 ru-nâng=ellai agattu=kkallui=galliyu=nâ-

*Fifth Plate; Second Side.*

71 tti mannavanadu pañiyinâl vadiv=amai-  
 72 ya pidi sâñdân Pândyâgku matamigajâddhyaksha-  
 73 n Pandi-ilangô-mângala=ppér-araisan=â-  
 74 giya Koluvûr-kkurrattu=Kkoluvûr=chcha-  
 75 ñgañ=Sîridaran [!]\* ing=idanukk=âñatti=â-  
 76 y=tâmra-sâsanañ=jeyvittâñ vâdyâ=gê-  
 77 ya-saingitangalân=maliv=eydiya Vanga-

*Sixth Plate; First Side.*

78 landai Vaidya-kulam vilâṅga=ttonri ma-  
 79 nnavariku mahâ-sâmantan=ây marr-araisarai  
 80 vali-tulaiknum Dhirataran Mûrtti-Eyinan [!]\* marr=idanai=

81 ñ=âgiya malar-adi en mudi mélana e-  
 82 kkâtâran korrvaney pañitt-aruli=tterr=ena

*Sixth Plate; Second Side.*

84 tâmra-sâsanañ=jeyvittâñ || Brahmadêya-paripâ-  
 85 lanâd=ritê n=ânyad=asti bhuvi dharmma-sâdhanam [!]\* tasya ch=âpaha-  
 86 ranâd=ritê tathâ n=ânyad=asti bhuvi pâpa-sâdhanam [!]\* Bahubhi-  
 87 r=vvasudhâ dattâ râjabhis=Sagar-âdibhîh [!]\* yasya yasya yadâ bhû-  
 88 mis=tasya tasya tadâ phalam || na visham visham=ity=âhur=brahmasvam vi-  
 89 sham=uçhyatê [!]\* visham=ekâkinam hanti brahmasvam putra-pautri-

## Seventh Plate.

90 kam<sup>76</sup>|| Brahma-sva-raksha-nād-anyat-punya-mūlan-na vidyatē [1\*] tasy-ātilamgha-  
 91 nād-anyat-pāpa-mūlan-na vidyatē 6<sup>77</sup> Pandi-pperum-banai-kāraṇ ma-  
 92 gan Pandi-pperum-banai-kāraṇ=āgiya Arikēsa-  
 93 ri eluttu ||

## TRANSLATION.

## Sanskrit portion.

Hail!

(Verse 1.) May that pure ancient sage (Brahma),—who resides in the primeval lotas; which has sprung out of the tank of Vishnu's navel, who invokes with his four mouths the sinless Brahman (i.e. the Veda), which has revealed all sciences, and who bears a mass of matted hair, the colour of which is redder than the morning sun,—maintain for a long time your joy!

(2.) May that extremely wonderful lustre (of Vishnu),—whose body consists of the Veda, who rides on a bird, who destroys the Daityas, whose splendour surpasses that of a new cloud (*in blackness*), who has lotus eyes, from whom this universe springs at the beginning of the Yuga, and into whom it again enters at the end of the Yuga,—protect you!

(3.) May that pair of feet of Pinakin (Siva), which remove all sins, by practising strict devotion to which, perfect success is produced to men in this world and in the next, and which appear to be lotuses (*placed*) as ornaments on the heads,—(*which bear*) glittering diadems,—of the gods,—protect you for a long time!

(4.) May that Pāndya race,—which is white with fame, by which this earth, that has the ocean for its girdle, has been perpetually enjoyed,<sup>78</sup> the first ancestor of which is said to be the nectar-rayed god (i.e. the Moon),<sup>79</sup> and the family priest of which was Agastya, who vanquished Nahusha, the ocean and the Vindhya (*mountain*),—be victorious for a long time!

(5.) In this (*race*), after those who had deprived Vāsava (Indra) of his garland,<sup>78</sup> who had survived the disaster of the great *Kalpa*, and who were famous by victories over the lord of heaven (Indra), the lord of the waters (Varuna) and Bhārata (Agni), had passed away, was born the illustrious king Māravarman who, though he destroyed the Pallava<sup>80</sup> in battle, captured terrible armies (*kataka*) of rutting elephants by crushing the armies of all rulers of the earth.

(6.) Just as the wise Budha (*sprang*) from the lord of stars (the Moon), Pradyumna from the first Padmanābha (Krishna), (*and*) Kumāra (Subrahmanyā) (*who wears*) an active lance, from the destroyer of Tripura (Siva), (*who is*) an abode of lustre, so, from him (i.e. Māravarman) was born (*a son*), who was renowned in the world by the name Jatilavarman, who was equal to Jambhāri (Indra), (*and*) whose irresistible valour burnt the planet (*consisting of*) the great arrogance of all the rulers of the earth.

## Tamil portion.

(Line 19.) The lord of kings (*who possesses*) stout shoulders resplendent with (i. e. expressive of) strength, who is such (*as is described above*), who has fonght against the southern

<sup>76</sup> Read "pautrakam."

<sup>77</sup> The word *sāśvat*, which is here translated 'perpetually,' also means 'repeatedly,' which would imply that there were intervals when the Pāndya dynasty was not supreme.

<sup>78</sup> The tradition preserved in Tamil literature that the Pāndyas belonged to the lunar race, is here confirmed; see pp. 4, 6, 8 and 17 of the *Archaeological Survey of Southern India*, Vol. IV.

<sup>79</sup> From other Pāndya inscriptions which have been published, it appears as if Indra had presented his garland to the Pāndya family; see pp. 6, 17, and 43 f. of the *Archaeological Survey of Southern India*, Vol. IV. It was this garland which Rājendra-Chōla took away from the Pāndya king along with the 'crown of Sundara'; see *South-Indian Inscriptions*, Vol. I. p. 98, line 3, and p. 100, line 7.

<sup>80</sup> The word 'though' (*api*) in the translation has to be explained by the double meaning of *pallava* and *kataka*, each of which signifies also 'a bracelet.'

ocean (*ten-alar*),<sup>80</sup> (*who is not only*) *Tennan* (*the Pāndya king*) (*who bears*) a long lance with spreading lustre, (*but also*) *Vānavan* (*the Chēra king*) and *Sembiyān* (*the Chōla king*) who governs in harmony the whole world, — (*surrounded by*) the ocean (*which is*) full of incongruous noise, — by orders (*āṇai*), (*which bear on the seal*) the great fish (*kayal*) (*banner which flutters on*) the northern mountain (*i. e.* *Mēru*),<sup>81</sup> — bent, on that day,<sup>82</sup> the cruel bow, so that the enemies might be destroyed at these places: — *Vinnam*, *Seliyakkudi* and *Vellūr*; (*situated*) in a forest (*full of*) the golden flowers of the beautiful *punal-kuratti* (? plant).<sup>83</sup>

(Line 24.) Having seen *Adiyan* (*who wore*) a resplendent lance, turn to fight at *Ayirūr*, (*at*) *Pugaliyūr* and at *Āyiravēli*, (*situated*) on the northern bank of the *Kāviri*<sup>84</sup> (*which has*) abundant waters (*and which is*) rich (*in*) fields, — (*he*) seized his (*the enemy's*) chariot (*adorned with*) sounding bells, along with a troop of horses (*which were*) fierce in battle; when the *Pallava* and the *Kēraḷa* (*kings*), having become his (*the enemy's*) allies, swelled and rose like the sea with numerous armies, so that the earth trembled, and when the western and eastern wings (*of the army*) joined, and were encamped (*together*), (*the king*) advanced against (*the enemy*) with a troop of spearmen and despatched a detachment, so that disaster befell both of them on both wings; captured the powerful king of Western *Kōngu*, along with (*his*) murderous elephants; placed (*his*) banner within the walls of *Kūḍal* (*i. e.* *Madura*), which has spacious halls decorated with precious stones;<sup>85</sup> subdued *Kōṅgabhūmi*, so that the noisy drum was sounding his fame throughout *Kāṅkabhbūmi*; unfastened the string of the cruel bow; entered the large village of *Kāñchi-vāyal* (?) (*situated*) in a woody region (*that was*) beautified by flower gardens; and built a temple resembling a hill to *Tirumal* (*i. e.* *Vishṇu*) (*in which he*) might joyfully abide.

(L. 36.) (*He*) unsheathed the victorious weapon, in order to destroy (*the town of*) *Viliñam*, which has the three waters<sup>86</sup> of the sea for (*its*) ditch, whose strong and high walls which rub against the inner part of the receding sky, rise so high that the sun has to retire in his course, which is (*as strong as*) the fort in the beautiful (*island of*) *Ilaṅgai* (*Lanka*), and

<sup>80</sup> While his ancestors claim to have conquered Varuṇa himself, the present king modestly says that he only fought against the southern ocean. This tradition of the victory gained by the Pāndyas over the sea, is also preserved in the large *Tiruppavaiyam* copper-plate grant of *Kulaśēkhara-Pāndya*, where a village, or part of a village, is called after a certain *Vellattai-venrān*, 'one who has conquered the floods or the ocean.' In the same inscription, villages and private individuals are called after the following names and *birudas* of Pāndya kings: — *Tadaiyil-tyāgi*, 'one who makes gifts without hesitation,' *Vira-Gaṅga-Pōyan*, *Vira-Pāndya-Pōyan*, *Indra-samānap*, 'one who is equal to Indra,' *Parākramā-Pāndya*, *Varagūṇ*, *Śrivallabha* and *Sundara-Pāndya*. Of these, *Śrivallabha* has been mentioned (*ante*, p. 60) as a Pāndya king, whose son was a contemporary of the Chōla king *Kō-Rājakesarivarman alias Vira-Rājendradēva I.* *Ulaśēkhara-Pāndya* himself, in whose reign the grant was issued, might have borne some of these names and *birudas*. The rest, however, belonged to his predecessors.

<sup>81</sup> The great fish evidently refers to the two fish which we find on Pāndya coins and seals. *Vaṭa-varni*, 'the northern mountain,' might refer to the hill of *Tirupati* in the North Arcot district, which is sometimes represented as the northernmost boundary of the Tamil country. But, in other Pāndya inscriptions which have been published, it is distinctly stated that the fish banner was fluttering on Mount *Mēru* (*Āṇga-pporappa*, *Kanakassama* and *Kanaka-Mēru*); see the *Archaeological Survey of Southern India*, Vol. IV. pp. 6, 10, 13, 15, 22 and 43.

<sup>82</sup> The day was evidently well known to the composer of the inscription and to his contemporaries.

<sup>83</sup> Neither *kuratti* nor *punal-kuratti* is found in Tamil dictionaries; *kurattai* is, according to Winslow, 'a gourd, Trichosanthes Palmata.' With *punal-kuratti* compare *punal-muruṅgai* and *punar-paṇṇai* which are the names of two plants.

<sup>84</sup> In a Tamil inscription of the Tanjore temple (*South-Indian Inscriptions*, Vol. II. p. 47) this river is called *Kāvīri*, and in two Sanskrit inscriptions found in the Trichinopoly cave (Vol. I. pp. 29 and 30), the word is spelled *Kāvīrī*. The epithet which is given to it in the first of the two Sanskrit inscriptions, viz. *drāma-mālā-dhārā*, 'wearing a garland of gardens,' might suggest a possible derivation of the name. *Kāvīri*, the name found in Tamil inscriptions, perhaps means 'cutting through or intersecting (?) gardens (*kū*).'

<sup>85</sup> Another possible translation of the same passage is: — "captured the powerful king of Western *Kōngu* along with his murderous elephants; imprisoned (him) within the walls of *Kūḍal* (*i. e.* *Madura*), which has jewel-like and spacious halls decorated with banners."

<sup>86</sup> The sea is supposed to contain three kinds of water, viz. rain water, river water, and spring water. Another translation of the passage which describes *Viliñam* would be the following: — " *Viliñam*, whose lofty halls and walls are resplendent with jewels, (and which) — (with its) temple which has the three waters of the sea for its ditch, and which abuts against the interior of the vast sky, — is like the fort in the beautiful island of *Ilaṅgai* (*Lanka*), whose long walls rise so high that even the sun has to retire (in his course)."

whose lofty halls and walls are resplendent with jewels, conquered and destroyed the king of Ven, who had a victorious army, and took possession of murderous elephants resembling hills, horses with manes, the family treasures and the fertile country, along with his magnificent treasures.

(Line 42.) (*He*) built, along with a broad stone ditch, a lofty wall whose top never loses the moisture<sup>87</sup> (*caused by*) the sky coming in contact (*with it*), and the clouds resting (*on it*), so that (*the town of*) Karavandapuram might get resplendent, which has beautiful halls and long streets, (*where even*) warriors are afraid of the arrow (*-like*) pointed and long eyes of women with lotus faces.

(L. 46.) Having achieved these and many other similar conquests, having entered (*the city of*) Kudal (*which has*) a hall of jewels, being seated (*on the throne*) along with the goddess of the flower (*i. e.* Lakshmi), having followed, (*like his*) father, the path pointed out by Manu(<sup>88</sup>) and having himself performed the uprooting of thorns (*i. e.* rebels), (*he*) is protecting the whole world (*surrounded by*) the ocean.

(L. 50.) While the seventeenth year of the reign of (*this*) Nedunjadaiyan, — the king of the earth (*who bears*) a high crown (*on which are set*) jewels of permanent lustre, who is the lord of the Pāndyas, is fond of learned men, is the foremost of heroes, is very brave, is the destroyer of enemies and the most devoted follower of Vishnu, — was current :

(L. 53.) Having considered<sup>89</sup> that charity was always his duty, (*he*) gave, with libations of water, (*the village of*) Vēlaṅguḍi in Ten-Kalavali-nādu, — having cancelled its former name from old times, and having bestowed (*on it*) the (*new*) name of Srivara-māṅgalam, as a brahmaṇḍya and with all exemptions (*parihāra*), including kārāṇmai and miyāṭchi,<sup>90</sup> — to Sujata-Bhatta, who was the son of Sihu-Misra, who had thoroughly mastered all the Śāstras along with the knowledge of sacrifices, who was born in the Bhārgavagāgôtra, followed the Āśvalāyana-sūtra, and was a Bahvṛīcha,<sup>91</sup> who was beloved by the goddess of learning (Sarasvatī), (*and who resided*) in the village called Sabdāli, which had been apportioned to the Brāhmaṇas (*mahī-jēta*) from the good country called Magadha.<sup>92</sup>

(L. 62.) The four great boundaries of this (*village are*) :— The eastern boundary (*is*) to the west of the boundary of Nilakāpimāṅgalam and of the boundary of Milandi-yāṅkudi; the southern boundary (*is*) to the north of the boundary of Perumagārur and of the boundary of Kallikkudi;<sup>93</sup> the western boundary (*possessing*) permanent beauty, (*is*) to the east of the boundary of Kadambāṅgudi<sup>93</sup> and of the boundary of Kurangudi;<sup>94</sup> the northern boundary (*is*) to the south of the boundary of Kārālavayal.

<sup>87</sup> The word asumbu literally means 'moist land, slippery ground.' The literal translation of the passage which describes Karavandapuram is as follows:—"whose top is a place in which the moisture, (*caused*) by the clouds retiring on it (immediately) after the sky has plunged into water, never ceases."

<sup>88</sup> The word piippaiyum seems to be used here as an expletive, like marru in lines 62 and 81, and tñgu in line 75.

<sup>89</sup> The technical meaning of these two terms is not clear. According to Winslow, the word kārījar means 'husbandmen' or 'agriculturists.' According to Dr. Gundert's Malayalam Dictionary, kārīma, which must be the same as the Tamil kārāṇmai, means 'freehold,' 'verbal agreement between Janmi and Cudiyān about their respective rights to inhabit mortgaged grounds.' Miyaṭchi literally means 'overlordship' <sup>90</sup> i. e. a Rigvēdin.

<sup>90</sup> This is evidently the country of the same name in Northern India. The fact that there was a colony of Magadha Brāhmaṇas settled in the Pāndya country, shows that communication between Northern and Southern India was not so infrequent in ancient days as might be imagined. This inference is confirmed by some of the inscriptions of the Chōla king Rājendra-Chōla, in which he is reported to have extended his military operations as far as the river Gaṅgā, and to have conquered Bengal (Vaṅgīla-dīśa) and the Kōsalā country (Kōsalai-nādu); see *South-Indian Inscriptions*, Vol. I. pp. 98 and 100, and Vol. II. p. 108.

<sup>91</sup> There is a village of this name mentioned in the large Tiruppūrvam copper-plate grant (Plate viii a, line 2).

<sup>92</sup> A village of the same name is mentioned twice in the grant above referred to (Plate v b, line 5, and Plate ix a, line 1).

<sup>93</sup> According to the *Manual of the Tinnevelly District*, "Trickuranguddy" is a village in the Nāngunēri taluk, close to the Travancore frontier. See *ante*, Vol. II. p. 360, where the village is mentioned with its proper spelling, Trickurangudi.

(Line 69.) Having set up stones and planted milkbush (*kalli*) on the four great boundaries thus described, Sirdaran (*i.e.* Sridhara), (*who was a member of*) the assembly (*sanga*) of Koluvur in Koluvur-kurram, the great chief of Pandi-ilangō-mangalam<sup>95</sup> and the overseer of the elephants of the Pandya (*king*), followed, by order of the king, a female elephant, (*which was let loose*) to determine the boundaries (*of the granted village*).<sup>96</sup>

(L. 75.) Dhirataran Mūrti-Eyipan, — who was the great chief of Viramaṅgalam, who deprived inimical kings of their strength, who was the great feudatory (*mahā-sāmanī*) of the king, and whose birth had conferred splendour on the Vaidya race of Vaṅgalandai which was famous for (*skill in playing*) musical instruments, singing and music, — caused, as the *ājñapti* (*ānatti*) of this (*grant*), a copper edict to be drawn up. The king himself declared : — “The lotus feet of those who protect this (*gift*), shall rest on my crown,”<sup>97</sup> and caused (*this*) clear copper edict to be drawn up.

(L. 84.) “There is no means on earth of acquiring merit, except the protection of gifts to Brāhmaṇas; and likewise, there is no means on earth of incurring sin, except their confiscation.

“Land has been given by many kings, commencing with Sagara; as long as (*a king*) possesses the earth, so long the reward (*of gifts*) belongs to him.

“They declare that poison (*itself*) is not (*the worst*) poison; (*but*) the property of Brāhmaṇas is declared to be (*the real*) poison. (*For*), poison (*if taken*) kills (*only*) one person; (*but*) the property of Brāhmaṇas (*if confiscated, kills the confiscator*) together with his sons and grandsons.

“No other source of religious merit is known than the protection of the property of Brāhmaṇas, (*and*) no other source of sin is known than transgressing on it.”

(L. 91.) The signature of Arikēsari, who was the chief drummer of the Pandya (*king*) and the son of the (*late*) chief drummer of the Pandya (*king*).

#### FOLKLORE IN HINDUSTAN.

BY W. CROOKE, C.S.

No. 4.—*The Lucky Herdsman.*<sup>1</sup>

Once upon a time a herdsman was watching some sheep near the jungle, when a tiger came out and asked him for a sheep. The herdsman said : “They don’t belong to me. How can I give you one?” “All right,” said the tiger, “I will eat you some night soon.” When the herdsman came home, he told his wife, and she said : “We had better get some of the neighbours to sleep in the house as a guard.” So some of the neighbours brought their beds and slept in the herdsman’s house. The herdsman’s bed was in the middle. In the middle of the night the tiger came in quietly, and raising up the herdsman’s bed, carried it off on his shoulders. When he had gone a little distance the herdsman fortunately woke, and, as he happened to be passing under a banyan tree, he caught hold of one of the shoots and climbed up. The tiger, knowing nothing of this, went off with the bed.

The herdsman was so afraid of the tiger, that he stayed up in the tree all day. In the evening a herd of cows came from the jungle and lay down under the banyan tree. They remained there all night and next morning went off, as usual, to graze. When they had gone away, the herdsman came down, removed all the manure, and cleaned the place.

<sup>95</sup> In this name, *ilangō* is synonymous with the Sanskrit *yuvarāja*. The village was evidently called after the heir-apparent to the Pandya throne.

<sup>96</sup> The custom of determining the boundaries of a donative village with the help of a female elephant, seems to have been quite common in ancient times; see the large Tiruppūvanam copper-plate grant, Plate i a, lines 3 to 5, and the large Leyden grant, Plate ix a, line 175.

<sup>97</sup> This is addressed to the reigning king’s successors.

<sup>1</sup> A folktale told by Parsottam Māñjhī, one of the aborigines of South Mirzapur.

Next night the cows came again, and were delighted to find the place clean, and wondered who had done them this service. Next morning they went again to graze, and on returning found that the place had again been cleaned. This happened a third time; and then the cows called out, "Show yourself, our unknown friend! We are very grateful to you, and wish to make your acquaintance." The herdsman thought this might be some device of the enemy; so he kept quiet and did not show himself.

Then the cows made a plan. There was one of them, who was a poor, old, weak creature; so they said to her: "You lie here and pretend to be very sick; our friend is sure to come down to help you after we are gone. When he comes catch hold of his *dhōti*, and detain him until we return." The old cow did as she was told, and caught hold of the herdsman's *dhōti*, and though he tried to drag himself away, she would not let him go until her companions came back.

When the cows returned, they told the herdsman how much they were obliged to him, and said, "You may have as much of our milk as you want." So the herdsman continued to live in the banyan tree and used to milk the cows every day.

One day, as he was strolling about near the banyan tree, he saw a hole, out of which came some young snakes, who looked very thin and miserable. The herdsman took pity on them and gave them some milk every day. When they got strong, they began to move about in the jungle, and one day their mother met them. "Why! how is this?" said she; "I left you starving, and you are now well and strong." Then they told her how the herdsman had taken pity on them. Hearing this she went to the herdsman and said: "Ask any boon you will." "I wish," said he, "that my hair and skin should turn the colour of gold." This happened at once and the old snake went away.

One day the herdsman went to bathe in the river. As he was bathing a hair came out of his head, and he put it into a leaf platter (*daund*) and let it float down the stream. A long way down a Rājā's daughter was bathing. She took up the hair. "My father must marry me to the man who has hair like this." When she came home she would eat no dinner. Her father was distressed and asked the cause. She showed him the hair, and said, "Marry me to the man who has hair like this." So her father sent his soldiers to find the man. At last they traced the herdsman and said, "Come along with us." "I will not," said he. Then they tried to drag him away, but he played on his flute (*bānsuli*) and all the cows rushed up, charged the soldiers and drove them away. They returned and told the king. He sent some crows to get the flute. They came and perched on the banyan tree, where the herdsman was staying, and let their droppings fall on him. He threw stones at them, but could not drive them away. At last he was so angry he threw his flute at them, and one crow took it in his bill and flew off with it.

When the Rājā got possession of the flute, he sent another party of soldiers to seize the herdsman. He blew another flute, but this had no power over the cows, and he was captured and carried off.

Then he was brought to the Rājā's palace, married to the princess and given a splendid house and lots of money. But he was unhappy and preferred his life as a cowherd. One day he asked his wife to give him the flute, which the crow had carried off. She took it out of her box and gave it to him. When he blew it the sound reached the cows, and they all rushed to the Rājā's palace and began to knock down the walls. The Rājā was terrified and asked what they wanted. "We want our cowherd," they answered. So the Rājā had to give in, and built a palace for his son-in-law near the banyan tree, and gave him half his kingdom. There the herdsman and the princess lived happily for many a long year.

#### Notes.

This, a tale told by a genuine non-Aryan aboriginal, a resident in the wild country south of the Sān, is interesting as a variant of the Santal "Story of Jhore," which is given by Dr.

A. Campbell in his *Santál Folk-tales*, (Pokhuria, 1891) pp. 111, *et seq.* There are, however, some important differences :—

- (1) Jhore quarrels with the tiger, because, when he is called in to judge between him and the lizard, he judges it in favour of the latter.
- (2) Jhore is shut up in a bag by his mother, which the tiger carries off.
- (3) The animals in Jhore's story are buffaloes, and he wins their affection by looking after their calves.
- (4) In Jhore's story the old buffalo cow lies in wait and gets the calves to tell her who befriended them. The *dhitt* incident is absent in the Santál story.
- (5) Similarly, the snake incident is wanting, and in the Santál story the Princess simply finds in the river some of Jhore's hair, which is twelve cubits long.
- (6) In the Santál story the Rājū sends a *jogī* and a crow to seek for Jhore. Finally a paroquet is sent, who makes friends with Jhore and gets the flute.
- (7) After losing his first flute Jhore calls the cows with another, and finally the paroquet has to steal the bundle of flutes, which Jhore has.
- (8) The buffaloes in the Santál story come to the king's palace, because Jhore's wife would not believe the story about the love of the buffaloes for him, which he was always telling her. So he has a pen made thirty-two miles long and thirty-two miles broad and the buffaloes come at the sound of his flute and fill it. These are the domesticated buffaloes of the Santáls nowadays.

The story is also of interest from its obvious analogies to European folklore. The cowherd's flute is the oriental equivalent of the lyre of Orpheus, or the lute of Arion: and we have the incident of the hero being saved by his lute in No. 126 of Grimm's *Tales*, "Ferdinand the faithful and Ferdinand the unfaithful." The feeding of snakes is also common property of folklore. In the *Gesta Romanorum*, chap. 68, we have the snake who says to the knight: "Give me some milk every day, and set it ready for me yourself, and I will make you rich." There are further instances given in Mr. Andrew Lang's edition of Grimm, (Vol. II. pp. 405, *et seq.*) So with the golden hair, which, however, is usually that of the heroine: see Grimm's *Goosegirl*, with his notes (Vol. II. p. 382.) I know there is some European equivalent of the hero (or heroine) being recognised by the golden hair floating down the river, but I cannot lay my hands on the reference just now, as I am away from my library. However, we have the same incident in the "Boy and His Stepmother" in Dr. Campbell's Santál Collection. Altogether, this story is interesting, and probably other readers of the *Indian Antiquary* can suggest additional parallels.

#### Note by the Editor.

This tale is, like some of Mr. Crooke's other tales, simply an agglomerate of incidents to be commonly found in Indian folktales generally.<sup>1</sup> Instances innumerable of each incident in some form or other could be culled from my notes to *Wide-awake Stories* and from this *Journal*. To take these incidents *seriatim*:—

That of the bed and banyan tree is mixed up with very many Indian tales, but for 'tiger' read usually 'thieves.' A good specimen is to be found in *Wide-awake Stories*, pp. 77-78.

Grateful animals and their doings are also exceedingly common everywhere in Indian nurseries. A collection of instances from *Indian Fairy Tales*, *Folktales of Bengal*, *Legends of the Pañjab* and the earlier volumes of this *Journal* will be found at p. 412 of *Wide-awake Stories*.

Golden hair belongs, in every other instance I have seen, to the heroine, and instances of the incident of a golden hair floating down a stream and leading both to good fortune and to calamity are to be found collected at p. 413 of *Wide-awake Stories*.

<sup>1</sup> I do not wish by this statement to detract from the value and interest of Mr. Crooke's tales. They, in fact, strongly support the theory I propounded in *Wide-awake Stories*, and which has since been accepted by the Folklore Society.

In this tale the golden hair leads up to a very simple and boldly stated variant of the impossible task as a preliminary to marriage, which is often really nothing but a folktale reminiscence of the ancient custom of the *swayamvara*. Many instances will be found collected at p. 430 of *Wide-awake Stories*.

Flute stories are as common in India as in Europe. Perhaps the best of all in the East is the exquisite Panjabī tale of "Little Anklebone," which is comparable to Grimm's "Singing Bone." This tale is known in the Panjab as "*Giṭēṭā Rām*" and is to be found in *Wide-awake Stories*, pp. 127 ff.

I have quoted above from *Wide-awake Stories*, as that is the latest publication, so far as I know, giving a collection of incidents in Indian folktales, but, from the many folktales from all parts of India published in this *Journal* in the eight years that have elapsed since that book was issued, many further instances could be easily adduced in support of the above notes.

#### A FOLKTALE OF THE LUSHAIS<sup>1</sup>.

BY BERNARD HOUGHTON, C.S.

*The Story of Kūngōri.*

Her father, who was unmarried, was splitting bamboos to make a winnowing basket, when he ran a splinter into his hand. The splinter grew into a little child (After a time) the child was brought forth motherless and they called her Kūngōri. Even as a grain of rice swells in the cooking, so little by little she grew big. Two or three years passed by and she became a maiden. She was very pretty, and all the young men of the village were rivals for her favour; but her father kept her close and permitted no one to approach her. There was a young man named Kēimi. He took up the impression of her (foot from the ground) and placed it on the bamboo grating over the house-fire (there to dry and shrivel up), and so it fell out that Kūngōri became ill.

Kūngōri's father said, "If there be any one that can cure her, he shall have my daughter." All the villagers tried, but not one of them could do any good. However (at last) Kēimi came. "I will cure her, and I will marry her afterwards," said he. Her father said, "Cure the girl first and you may then have her."

So she was cured. The foot-print, which he had placed to dry on the fire-shelf, he opened out and scattered (to the wind). Kūngōri became well and Kēimi married her. "Come, Kūngōri," said he, "will you go to my house?" So they went. On the road Kēimi turned himself into a tiger. Kūngōri caught hold of his tail, and they ran like the wind. (It so happened) that some women of the village were gathering wood, and they saw all this; so they went back home to Kūngōri's father and said, "Your daughter has got a tiger for a husband." Kūngōri's father said, "Whoever can go and take Kūngōri may have her;" but no one had the courage to take her. However, Phōthir and Hrangchāl, two friends, said, "We will go and try our fortune." Kūngōri's father said, "If you are able to take her you may have her;" so Phōthir and Hrangchāl set off. Going on, they came to Kēimi's village. The young man Kēimi had gone out hunting. Before going into the house Phōthir and Hrangchāl went to Kūngōri. "Kūngōri," said they, "where is your husband?" "He is gone out hunting," she said, "but will be home directly." On this they became afraid, and Phōthir and Hrangchāl climbed upon to the top of the high fire-shelf. Kūngōri's husband arrived. "I smell the smell of a man," said he. "It must be me, whom you smell," said Kūngōri. Night fell, everyone ate their dinners and lay down to rest. In the morning Kūngōri's husband again went out to hunt. A widow came and said (to the two friends), "If you are going to run away with Kūngōri take fire-seed, thorn-seed, and water-seed with you." So they took fire-seed, thorn-seed, and water-seed; and they took Kūngōri also and carried her off.

Kūngōri's husband returned home. He looked and found Kūngōri was gone; so he followed after them in hot haste. A little bird called to Hrangchāl: "Run! run! Kūngōri's husband will catch you," said the bird. So (the friends) scattered the fire-seed, and (the fire sprung up and) the jungle and under-growth burnt furiously, so that Kūngōri's husband could not come any farther. When the fire subsided, he again resumed the pursuit.

<sup>1</sup> From Major T. H. Lewin's *Progressive Exercises in the Lushai Dialect*, Calcutta, 1891. The story was taken down by the author as told by a Lushai.)

The little bird cried to Hrangchál: "He is catching you up," so they scattered the water-seed, and a great river widened (between them and their pursuer).

However, Kúngóri's husband waited for the water to go down, and when the water went down he followed after them as before. The bird said to Hrangchál, "He is after you again, he is fast gaining on you, sprinkle the thorn-seed," said the bird. So they sprinkled the thorn-seed and thorns sprouted in thickets so that Kúngóri's husband could not get on. By biting and tearing the thorns he at length made a way, and again he followed after them. Hrangchál became dazed, as one in a dream, (at this persistence of pursuit), and crouching down among the roots of some reeds, watched. Phôthir cut the tiger down dead with a blow of his dào. "I am Phôthira," said he. So the tiger died.

Hrangchál and the others went on again, until they came to the three cross roads of Kuavang,<sup>2</sup> and there they stopped. Phôthir and Hrangchál were to keep guard turn about. Hrangchala went to sleep first, while Phôthir stayed awake (watching). At night Kuavang came. "Who is staying at my cross-roads?" he said. Phôthira (spoke out boldly): "Phôthira and Hrangchala (are here)," said he; "crouching under the reeds, we cut off the tiger's head without much ado." On this Kuavang understood (with whom he had to deal), and, becoming afraid, he ran off. So Phôthira (woke up Hrangchál saying), "Hrangchala, get up; you stay awake now; I am very sleepy; I will lie down. If Kuavang comes you must not be afraid." Having said this, he lay down (and went to sleep). Hrangchala stayed awake. Presently Kuavang returned. "Who is this staying at my cross-roads?" he said. Hrangchala was frightened. (However), he replied: "Phôthira and Hrangchala (are here) they killed the tiger that followed them among the reed-roots." But Knavang was not to be frightened by this; so he took Kúngóri (and carried her off). Kúngóri marked the road, trailing behind her a line of cotton thread. They entered into a hole in the earth, and so arrived at Kuavang's village. The hole in the earth, by which they entered, was stopped up by a great stone. In the morning Phôthira and Hrangchala began to abuse each other. Spake Phôthira to Hrangchala, "Fool of a man," said he, "where has Kúngóri gone? On account of your faint-heartedness Kuavang has carried her off. Away! you will have to go to Kuavang's village." So they followed Kúngóri's line of white thread, and found that the thread, entered (the earth) under a big rock. They moved away the rock, and there lay Kuavang's village before them! Phôthira called out! "Ahoy! give me back my Kúngóri." Kuavang replied, "We know nothing about your Kúngóri. They have taken her away." "If you do not (immediately) give me Kúngóri I will use my dào," said Phôthir. "Hit away," answered Kuavang. With one cut of the dào a whole village died right off! Again Phôthir cried, "Give me my Kúngóri." Kuavang said, "Your Kúngóri is not here." On this Phôthir and Hrangchál said, "We will come in." "Come along," said Kuavang. So they went in and came to Kuavang's house. Kuavang's daughter, who was a very pretty girl, was pointed out as Kúngóri. "Here is Kúngóri," said they. "This is not she," said Phôthir, "really now, give me Kúngóri." So (at last) they gave her to him.

They took her away. Kúngóri said, "I have forgotten my comb." "Go, Hrangchál and fetch it," said Phôthir, but Hrangchala dared not venture. "I am afraid," said he. So Phôthir went (himself) to fetch (the comb). While he was gone, Hrangchál took Kúngóri out, and closed the hole with the great stone. After this, they arrived at the house of Kúngóri's father. "You have been able to release my daughter," said he, "so take her." Kúngóri however, did not wish to be taken. Said Kúngóri's father, "Hrangchál is here, but where is Phôthira?" "We do not know Phôthira's dwelling-place," was the reply.

So Hrangchala and Kúngóri were united. Kúngóri was altogether averse to the marriage. but she was coupled with Hrangchál whether she would or no.

Phôthira was married to Kuavang's daughter. Beside the house he sowed a koy-seed. It sprouted and a creeper sprang (upwards like a ladder). Phôthira, when he was at Kuavang's, had a child (born to him); and he cooked some small stones (in place of rice), and, when his wife was absent, he gave the stones, which he had cooked, to the child, saying, "Eat." While it was eating Phôthir climbed up the stalks of the creeper (that had sprang up near the house), and got out (into the upper world). He went on and arrived at the house of the Kúngóri's father. They had killed a gayl, and were dancing and making merry. With one blow Phôthira cut off the head of Hrangchál! Kúngóri's father cried. "Why, Phôthira, do you cut off Hrangchala's head?" "I was obliged to cut it off," said Phôthir. "It was I who released Kúngóri from Kéimi's village;

<sup>2</sup> The good spirit of the Lushais. He does not however cut a very fine figure in this tale.

Hrangchala dared not do it. When Kuavang carried off Kungori also, Hrangchala dared not say him nay. He was afraid. Afterwards we followed Kungori's line of cotton thread, which lead us to Kuavang's village. Kungori (after we had released her from there) forgot her comb. We told Hrangchala to go and fetch it, but he dared not. 'I am afraid,' said he, so I went to get it. He then took Kungori and left me behind, shutting the hole in the earth with a great stone. They went away. I married Kuavang's daughter, and, while she was absent, I climbed up the stalks of the creeper, and came here." On (hearing) this; "Is it so," said they, "then you shall be united." So Hrangchala died and Phothira and Kungori were married. They were very comfortable together, and killed many gayal. They possessed many villages, and lived happy ever after. Thus the story is concluded.

## MISCELLANEA.

A SHORT ACCOUNT OF SIX UNPUBLISHED  
INSCRIPTIONS.1.—Arthuna Stone Inscription of the  
Paramara Chāmunda-rāja, of the  
(Vikrama) year 1136.

Dr. Hörnle has sent me, some time ago, a very imperfect pencil-rubbing of an inscription discovered at Arthuna<sup>1</sup> in Rājputānā, together with a rough transcript of the text and an English translation of it, received from Mahāmahopādhyāya Kaviraj Syāmal Dās, member of the State Council of Mewād. This inscription contains 53 lines of writing which cover a space of 2' 6 $\frac{1}{4}$ " broad by 2' 2" high. The writing appears to be well preserved. The size of the letters is about  $\frac{1}{4}$ ". The characters are Nāgari. The language is Sanskrit, and the inscription is in verse. The total number of verses is 87.

The inscription is a *prāstasti* or laudatory account of a line of princes or chiefs who belonged to the Paramāra family, and its object is, to state (in line 44) that the prince Chāmunda-rāja, in honour of his father Maṇḍanadēva, founded a temple of Siva, under the name of Maṇḍanēśa, and to record (in lines 45-50) the endowments made in favour of that temple. The *prāstasti* was composed by the poet Chandra, a younger brother of Vijayasādhāra and son of Sumatisādhāra, of the Sādhāra family.<sup>2</sup> And it is dated in line 53:—*sāṁvat 1136 Phālguna-sudi 7 Sukrē*, corresponding, for Vikrama 1136 expired, to Friday, the 31st January A. D. 1080, when the 7th *tithi* of the bright half ended 20 h. 3 m. after mean sunrise.

Beginning with two verses which invoke the

blessings of Dēvi and Siva (Śasīśekhara), the poet tells the well-known fable how on Mount Arbuda (or Ābū) the sage Vaśiṣṭha, when his cow Nandini was carried off by Viśvāmitra, produced from the sacred fire the hero Paramāra, who defeated Viśvāmitra. In the family of Paramāra there was born in the course of time Vairisimha (line 8), who had a younger brother, named Dambarasimha (line 10). And in the family of Dambarasimha was born Kaṅkadēva (line 11), who near the Narmada defeated the forces of the ruler of Karnata and thus destroyed the enemy of the Mālava king Śriharsha, but who apparently lost his own life on that occasion. Kaṅkadēva's son was Chāndapa (line 13); his son was Satyarāja (line 14); from him sprang Maṇḍanadēva (line 16); and his son again was Chāmunda-rāja<sup>3</sup> (line 30), who is said to have defeated Sindhu-rāja. Beyond what has been stated here, the inscription contains nothing of importance. The princes Vairisimha and Śriharsha, mentioned above, are of course the well-known Vairisimha II. and Śriharshadēva-Siyaka of Mālava.

## 2.—Chitor Stone Inscription of the Guhila Family, of the (Vikrama) year 1381.

Sir A. Cunningham has supplied to me a pencil-rubbing,<sup>4</sup> taken by Mr. Garrick, of the inscription at Chitor of which a photo-lithograph has been published in his *Archæol. Survey of India*, Vol. XXIII. Plate xxv. This inscription contains 54 lines of writing which cover a space of 2' 6" broad by 2' 7 $\frac{1}{4}$ " high. Line 39 appears to have been almost completely scratched out; otherwise the writing is on the whole well preserved. The

<sup>1</sup> I cannot find Arthuna on the maps at my disposal. In the papers sent to me it is stated that "a sight of the ruins of Arthuna confirms the view that a large city existed there in ancient times, where only a small village stands at present, surrounded by several temples in ruins." The rubbing of the inscription was procured through the assistance of the Political Agent of Bānswārā.

<sup>2</sup> The names of the writer and of the engraver are illegible in the rubbing.

<sup>3</sup> In *Archæol. Survey of India*, Vol. XXIII. p. 124, Mr. Garrick reports that at a small hamlet called Nintor,

in Rājputānā, he found an inscription of seven lines, dated in Samvat 1027. From a very faint photograph of this inscription, shewn to me by Dr. Burgess, I am able to state that the inscription was put up during the reign of a *Mahārājūdhīrāja* who also bore the name *Maṇḍunda-rāja*, and that it is dated in the (Vikrama) year 1028.

<sup>4</sup> A very incorrect copy, made by a Pandit, of this inscription I had previously received from Dr. Fleet, to whom it had been given by Dr. Burgess, together with a copy of another long inscription from Chitor which is perhaps the second *prāstasti*, referred to below.

size of the letters is about  $\frac{3}{4}$ ". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 61.

This is a *prāstasti* of the Guhila family of Mēdapatā, similar to the Mount Ābu stone inscription of Samarasimha of the Vikrama year 1342 (*ante*, Vol. XVI. p. 345), and composed by the same poet Vēdaśarman (line 54) who, indeed, in line 46 of the Mount Ābu inscription refers to this and similar *prāstastis*, composed by himself. It was engraved by the artisan Sajjana (line 54), and is dated in line 54:—*sam*<sup>o</sup> 1331 varshē Āshāḍha-sudi 3 Sukrē Pushyē, corresponding, for northern Vikrama 1331 expired, to Friday, the 8th June A. D. 1274, when the 3rd *tithi* of the bright half ended about 20 h., and when the moon was in Pushya for about 17 h. after mean sunrise.

The inscription opens with verses invoking the blessings of Siva (Śri-Samādhīśvara,<sup>5</sup> Trinayana, Chandrachūḍa) and Gaṇeśa. The poet then states that he is about to eulogize the Guhila *vaṁśa*. He glorifies the country of Mēdapatā, and its town Nāgahṛada; and relates how through the favour of the sage Hāritarāśī<sup>6</sup> Bappa became lord of Mēdapatā. Afterwards he gives the names of the descendants of Bappa, from Guhila to Naravarman, and praises each of them in three or four verses, in general terms which are of no historical value. After verse 60 he adds in prose:—*anantara-vamśa-varṇanam dvitiya-prāstastau veditavyam.*

The princes glorified are:—

1. Bappa.
2. Guhila (v. 13).
3. Bhōja (v. 15).
4. Sila (v. 18).
5. Kālabhōja (v. 21).
6. Mallata (v. 24; omitted in the Mount Ābu inscription).
7. Bhartṛbhāṭa (v. 27).
8. Simha (v. 30).
9. Mahāyaka (v. 33; in the Mount Ābu inscription called Mahāyika).
10. Shummāṇa (v. 36).
11. Allata (v. 39).
12. Naravāhana (v. 42).
13. Saktikumāra (v. 46).

<sup>5</sup> This shews that Śri-Samādhīśvara in line 46 of the Mount Ābu inscription is a name of Siva.

<sup>6</sup> This finally settles the meaning of the same word in verse 8 of the Mount Ābu inscription.

<sup>7</sup> This name is doubtful, because the rubbing is here very faint.

14. Āmrāprasada<sup>7</sup> (?; v. 49; omitted in the Mount Ābu inscription).

15. Suchivarman (v. 52).

16. Naravarman (v. 56).

### 3.—Narwar Stone Inscription of Ganapati of Nalapura, of the (Vikrama) year 1355.

From Dr. Burgess I have received a pencil-rubbing of the inscription in the Narwar Fort which is mentioned in Sir A. Cunningham's *Archaeol. Survey of India*, Vol. II. p. 315. This inscription contains 21 lines of writing which cover a space of 1' 10 $\frac{1}{4}$ " broad by 1' 3 $\frac{1}{2}$ " high. The writing appears to be well preserved throughout, but about half a dozen *aksharas* cannot be made out with certainty in the rubbing. The size of the letters is about  $\frac{1}{4}$ ". The characters are Nāgarī. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 28.

The inscription is a *prāstasti*, the proper object of which is, to record (in verses 22-25) that the Kāyastha Palhadēva (or Palhaja), in memory and for the spiritual benefit of his deceased younger brother Hamsarāja, built a tank and a temple (*chaitya*) of Sambhu (or Siva), and also laid out a garden. The *prāstasti* was composed by Siva, a son of the treasurer Lōha[da] and grandson of Dāmōdara who belonged to a family of writers at Gopādri (or Gwālior); written by Arasimha (!), the son of Abhinanda; and engraved by Dhanauka (?). And it is dated in line 21:—*samvat 1355 Karttika-[va]di 5*, on a day of the week which, so far as I can see from the rubbing, is either Gurau or Sukrē. Supposing the day to be Sukrē, the corresponding date, for Vikrama 1355 expired and the pūrnimānta Karttika, would be Friday, the 26th September A. D. 1298.

The inscription was composed during the reign of Ganapati of Nalapura; and the poet therefore, after invoking the blessings of Siva (Manmathāstūdana) and the Sun, begins with praises of the town Nalapura, and then gives the following genealogy of the prince Ganapati:—

1. In Nalapura (*i. e.*, Narwar) was born the prince Chāhadā (v. 4).
2. His son was Nrīvarman<sup>8</sup> (v. 5).
3. From him sprang Āsalladēva (v. 6);
4. From him Gopāla (v. 7);
5. And from him Ganapati, who acquired fame by conquering Kirtidurga<sup>9</sup> (vv. 8 and 9).

<sup>8</sup> The name of this prince is omitted in the list, given in *Archaeol. Survey of India*, Vol. II. p. 316.

<sup>9</sup> This, in all probability, is the Kirttigiri-durga (*i.e.* Dēdgadh), mentioned in line 7 of the Dēdgadh rock inscription of Kirtivarman; *ante*, Vol. XVIII. p. 238.

Verses 10-20 give the genealogy of the two brothers Pálhadéva (or Pálhaju and Hámṣarāju). This part of the inscription commences with a verse in praise of the fort of Gópachala (or Gwâlior). At Gópachala lived a family of Káyasthas, of the Kásyapa gôtra, who had come from Mathurâ. In that family there was a certain Alhaṇa, whose son was Káñhada, whose son again was the minister (*mantri*) Vijahada. Vijahada married Ménagâ, who bore to him two sons, Gângadéva and Yámunadéva. Gângadéva married Lónâ, and she bore to him four sons, Palha[ja], Harirâja,<sup>10</sup> Sivarâja, and Hamsarâja.

#### 4.—Sarwaya Stone Inscription of Gaṇapati of Nalapura, of the (Vikrama) year 1348.

Dr. Burgess has also supplied to me a pencil-rubbing of the inscription, found in a tank at Sarwaya, eight miles to the east of Sipri, which is mentioned in Sir A. Cunningham's *Archæol. Survey of India*, Vol. II. p. 316. This inscription contains 33 lines of writing which cover a space of 1' 10" broad by 1' 11 $\frac{1}{4}$ " high. The writing is well preserved throughout. The size of the letters is about  $\frac{1}{4}$ ". The characters are Nâgari. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 33.

The inscription is a *prâstîti*, the proper object of which is to record (in verses 23-28) that, during the reign of Gaṇapati, the son of the prince Gópâla, the *thakkura* Vâmana (evidently a high official) built a public tank (*vâpika*), clearly the tank at which the inscription has been found. The *prâstîti* was composed by the poet Sémanîśra, a son of [Sô]madhara; written by Mahârâja, the son of Sômarâja; and engraved by Dévasimha, the son of Mâdhava. And it is dated in line 33: — sâmvat 1348 Chaitra-sudi 8 Gurudiné Pushya-nakshatrâ, corresponding, for southern Vikrama 1348 expired, to Thursday, the 27th March A. D. 1292, when the 8th *tithi* of the bright half ended 17 h. 17 m., and when the moon entered the nakshatra Pushya 9 h. 51 m. after mean sunrise.

The inscription opens with three verses invoking the blessings of the goddess of eloquence Sâradâ, and of the gods Krîṣṇa (Râdhâ-dhava) and Hara. It then has a verse in praise of the town Mathurâ on the Yamunâ, from which, as we are told further on, proceeded a family of Kâyasthas, known as the Mâthuras. In that family there was one

Chandra, of the Kâsyapa gôtra; his son was Dêlhana; his son Kéśava; his son Padmanâbha; and his son Dêhula. Dêhula had three sons, Udaya, Nâmâ and Álhu. Of these, Nâmâ married Padmâ, the daughter of Mahâratha; and she bore to him three sons, Dhânu, Vijayadeva, and Vâmana who built the tank, mentioned above. Vâmana married first Ajayadé (<sup>11</sup>), a daughter of Lôhada,<sup>11</sup> and afterwards Hômâ, a daughter of Asadéva.

#### 5.—Khârôd Stone Inscription of Ratnâdêva III. of Ratnapura, of the Chedi year 933.

Dr. Burgess has also supplied to me a pencil-rubbing of the inscription at Khârôd in the Central Provinces which is mentioned in *Archæol. Survey of India*, Vol. VII. p. 201, and Vol. XVII. p. 43. This inscription contains 28 lines of writing which cover a space of about 3' broad by 1' 6" high. To judge from the rubbing, the writing has suffered a good deal all the way down on the proper left side; but with a good impression all that is important might nevertheless be made out with certainty. The size of the letters is about  $\frac{1}{2}$ ". The characters are Nâgari. The language is Sanskrit, and the inscription is in verse. The verses are numbered, and their total number is 44.

The inscription is dated in line 28: — Chedi-samvat 933, corresponding to A. D. 1181-82; and it is valuable, because (in lines 4-15) it gives a complete list of the Kalachuri rulers of Ratnapura down to Ratnadéva III., and proves thus beyond doubt that there really were three chiefs of Ratnapura, called Ratnarâja or Ratnadéva.<sup>12</sup> Besides we find in this introductory part of the inscription some names of persons and places which have not become known yet from other inscriptions of the same dynasty. In the family of the Haihayas there was a prince (evidently Kôkalla<sup>13</sup>) who had eighteen sons (line 5), one of whom was Kalinga. His son was Kamala, the lord of Tummapura; from him sprang Ratnarâja I.; and then came Prithvidéva I. His son was Jajalladéva I., who defeated Bhujabala, the lord of Suvarnapura (Jajalladéva- nripatis=tat- sunur-abhût=Suvarnapura-nâtham | Bhujava- (ba)lam=ava(ba)lam chakré nija-bhuja-va(ba)- latâ samikê yâh 11). Jajalladéva's son was Ratnadéva II. (line 6), who defeated the prince Chôdagaṅga, the lord of the country of Kalinga. His son was Prithvidéva II. (line 8); and his son

<sup>10</sup> I am pretty sure that this Harirâja is mentioned as donee in the Dâhi copper-plate of the Chandella Viravarman, of the Vikrama year 1337, of which I possess Sir A. Cunningham's transcript (*Archæol. Survey of India*, Vol. XXI. p. 75). The same copper-plate undoubtedly mentions 'Gopila, the lord of Nalapura.' — The

name Harirâja also occurs in a fragmentary inscription at Udaypur in Gwâlior; *ante*, Vol. XX. p. 84.

<sup>11</sup> This is perhaps the Lôhada mentioned in the preceding inscription.

<sup>12</sup> See *Epigraphia Indica*, Vol. I. p. 45.

<sup>13</sup> See *ib.* 33.

again was Jājalladēva II. (line 10), who married Sōmalladēvi<sup>14</sup> (line 12), and whose son was the prince Ratnadēva III. (line 13), during whose reign the inscription was put up.

6.—Nāgpur Museum Stone Inscription of Brahmadēva of Rāyapura, of the (Vikrama) year 1458.

To Dr. Fleet I owe a good impression of the Nāgpur Museum inscription, brought from Rāypur in the Central Provinces, which is mentioned by Sir A. Cunningham in his *Archæol. Survey of India*, Vol. XVII. p. 77. This inscription contains 25 lines of writing which cover a space of 1' 10" broad by 1' 4 $\frac{1}{2}$ " high. With the exception of a few *aksharas* which are broken away in the bottom lines, the writing is well preserved. The size of the letters is about  $\frac{1}{8}$ ". The characters are Nāgarī, and the language is Saṃskrit. By far the greater part of the inscription is in verse. The whole is written very carelessly.

The inscription opens with eight verses in honour of Gaṇeśa, Bhārati, the author's preceptors, and the god Siva. It then records the foundation of a temple of Haṭakēśvara<sup>15</sup> (Siva) by the Nāyaka Hājirājadēva, apparently a minister or other official of the chief Brahmadēva of Rāyapura, in the following prose passage (in lines 9-12), which I give as I find it:—

Svasti sri sa[m]vatu 1458 varshē sākṣe 1322 samayē Sarvajita-nāma-samvatsarē Phāgluna-sudha-ashtāmi Sukrē ady-ēha śri-Rāyapurē mahārājadhīraja-śrimad-Rāya[vra]hma dēva-rājyē pradhāna-thākura-Tripurāridēva paṇḍita-Mahādēva tasmin samayē nāyaka-śri-Hājirādēva Haṭakēśvarasya prasādaṁ kṛitam.

This passage is followed by a verse in praise of the town Rāyapura, and by other verses (in lines 13-17) which give the genealogy of Brahmadēva. At Rāyapura there was the great prince Lashmidēva (Lakshmidēva?); his son was Singha; his son Rāmachandra; and his son again Hari-rayabrahman (in the sequel called simply Brahmadēva). The concluding lines of the inscription (18-25) have reference to the founder of the temple, Hājirāja, and are void of interest.

The date of this inscription I have *ante*, Vol. XIX. p. 26, shewn to correspond to Friday, the 10th February A. D. 1402. Of the four princes, the Khalāri stone inscription of Brahmadēva of

the Vikrama year 1470 (for 1471) mentions three, under the names of Simhana, Rāmadēva, and Haribrahmadēva, referring them to the Kalachuri branch of the Haihaya family. And a large mutilated inscription at Ramtek<sup>16</sup> in the Central Provinces, of which I owe a pencil-rubbing to Dr. Fleet, mentions Simhana and Rāmachandra.

F. KIELHORN.

Göttingen.

PAUSHA SAMVATSARA  
IN THE KASIKA-VRITTI ON P. IV, 2, 21.

A copper-plate inscription of the Kādamba king Mṛigēśa, of about the 6th century A.D., published by Dr. Fleet, *ante*, Vol. VI. page 24, is dated in line 10:—svavaijayikē ashtāmē Vaisākhe samvatsarē Kārttika-paurṇamāsyām, 'on the day of the full-moon of (the month) Kārttika, in the Vaisākha year, the eighth of his victory.' And another copper-plate inscription of the same king, published by Dr. Fleet, *ante*, Vol. VII. page 35, is dated in line 7:—ātmanāḥ rājyasya tṛitiyē varshē Paushē samvatsarē Karttika-māsa-bahula-pakṣhe daśamyām tithau Uttarābhadrāpadē nakshatrē, 'in the third year of his reign, in the Pausha year, on the tenth lunar day in the dark fortnight of the month Kārttika, under the Uttarābhadrāpadā constellation.' The terms *Vaisākha samvatsara* and *Pausha samvatsara* of these dates induce me to draw attention here to what I cannot but regard as a curious mistake, made by the grammarian Jayāditya, when explaining Pāṇini's rule IV, 2, 21; and to give at the same time the proper explanation of these terms, as furnished by Śāktiyāyana and other grammarians.

In the rule IV, 2, 21, the original wording of which is *sismin paurṇamīstī*, Pāṇini teaches that certain suffixes are added to nominal bases denoting full-moon *tithis*, to form other nominal bases denoting periods of time which contain those full-moon *tithis*; and the word *iti* of the rule shows, what is more distinctly brought out by Kātyāyana's addition of the word *sañjīvīyām*, that Pāṇini's rule should take effect only when the words that would be formed by it are used by people as *names*. Patañjali, commenting on Kātyāyana's Vārtikas, tells us that the names here referred to are the names of the (twelve) months or (the twelve) half-months (which end with the full-moon *tithi*); and the *Prakriyā-kaumudi* and the *Siddhānta-kaumudi* give the example *Pausho mdsah* 'the month Pausha,' i.e., of the twelve

<sup>14</sup> This name (and perhaps the whole verse in which it is contained) also occurs in line 9 of a much mutilated inscription at Amarkantak (*Archæol. Survey of India*, Vol. VII. p. 253) of which I owe a faint pencil-rubbing to

Dr. Burgess.

<sup>15</sup> The usual form of the name is *Hājākēśvara*.

<sup>16</sup> See *Archæol. Survey of India*, Vol. VII. p. 112.

months of the year that month which contains the *Paushī paurnamāsi*, or, in other words, that month of the calendar during which the moon is full in the *nakshatra* Pushya. Differing from Patañjali, the author of the *Kāśikā-vṛitti* on P. IV, 2, 21, would permit us to form by that rule not only names of months and half-months, but also names of years, and accordingly, in addition to the instances *Paushō mīsaḥ* and *Paushō r̥dhā-mīsaḥ*, he also gives the example *Paushah saṁvatsarāḥ*. When first I read the remarks of the *Kāśikā-vṛitti* on Pāṇini's rule, I could not but think that there might be some error in the printed text; but I soon found out that the published edition really gives the text which is furnished by the MSS., and from a note of Hēmachandra's on his own rule VI, 2, 98, I became convinced that he too was acquainted with, although he apparently did not approve of, Jayāditya's strange interpretation.

That Jayāditya is wrong in forming the word *Pausha* of *Paushah saṁvatsarāḥ* by P. IV, 2, 21, seems certain. Explained by that rule, *Paushah saṁvatsarāḥ* would mean 'the year which contains the *Paushī paurnamāsi*', or that particular year during which the moon is full in the *nakshatra* Pushya; but, as almost all years have such a full-moon, nearly every year would have to be named *Pausha*, and since such a year would ordinarily contain eleven other full-moon *tithis*, it would, according to Jayāditya, have to receive eleven similar names. To revert to our dates, the year of the first of them undoubtedly contained the *Kārttikī paurnamāsi*, but the year is named *Vaiśākha*, not *Kārttika saṁvatsara*.

The fact is, that neither the three great grammarians Pāṇini, Kātyāyana and Patañjali, nor the grammarian Chandra, whose work was known to Jayāditya, have given any rule by which we could account for the words *Pausha* or *Vaiśākha* in phrases like *Paushah saṁvatsarāḥ* or *Vaiśākhaḥ saṁvatsarāḥ*; but we do find the requisite rule in the later grammars of Sākaṭāyana and Hēmachandra, and in the *Jainēndra-vyākaraṇa*.

Hēmachandra's rule<sup>1</sup> VI, 2, 5, is—

udita-guror bhād yuktē 'bde;

and his own commentary on this rule is:—

aditō gurur brihaspatir yasmin bhē nakshatrā  
tadvachinas tritiyāntād yuktē 'rthē yathāvihitam  
pratyayo bhavati sa chēd yuktō 'rthō 'bdah saṁ-  
vatsarāḥ ayat | pushyāñōditagurunā yuktam  
varsham Pausham varsham | phalgunibhir udita-

gurubhir yuktah Phālgunāḥ saṁvatsarah | udita-  
guror iti kim | udita-sānaścharēṇa pushyēṇa yu-  
ktān varsham ity atra na bhavati | bhād iti kim |  
uditagurunā pūrvārātrēṇa yuktām varsham | abda  
iti kim | māsē divasē vā na bhavati ||

Here we are on ground with which, thanks to Mr. S. B. Dikshit,<sup>2</sup> we are now familiar. To form the name of a year, we are directed to add a certain suffix to the name of that particular *nakshatra*, belonging to that year, in which Jupiter has risen. A year joined with (or containing) the *nakshatra* Pushya in which Jupiter happens to have risen is named *Pausham varsham*. *Vaiśākhaḥ saṁvatsarāḥ* is that year in which Jupiter rises in *Viśākhā*. Hēmachandra does not distinctly tell us what kind of year he is speaking of, whether of the Jovian year or of the solar or luni-solar year; but seeing how he opposes the word *abda* to *māsa* and *divasa*, I would say that (rightly or wrongly) the *Pausha* year, in his opinion, would be the ordinary luni-solar year during which Jupiter happens to rise in Pushya. To take the word *abda* to denote (*pratyāsatti-nydyēṇa*) the Jovian year, would seem to me a somewhat forced interpretation.

Of course, Hēmachandra has not invented his rule, but has here, as elsewhere, borrowed from Sākaṭāyana whose wording of the rule is—

gurūdayād bhād yuktē 'bde,

while the *Jainēndra-vyākaraṇa* has, similarly, *gurūdayād bhād yuktō 'bdah*. Not possessing a complete copy of a commentary on Sākaṭāyana's grammar, I do not know how native scholars would explain the word *gurūdaya* grammatically, but we may, I think, be sure that Hēmachandra has correctly given its meaning by substituting for it *uditaguru*.

On a previous occasion I have shown that the authors of the *Kāśikā-vṛitti* frequently quote from the grammar, or allude to the teaching, of Chandra where that grammarian differs from Pāṇini or has additional rules. The fact that Jayāditya in no wise refers to the rule of Sākaṭāyana's which I have given above, and which is absolutely necessary for the proper explanation of words like *Pausha* in *Paushah saṁvatsarāḥ*, is one more argument to prove that the *Sākaṭāyana-vyākaraṇa* is more modern than the *Kāśikā-vṛitti*.

F. KIELHORN.

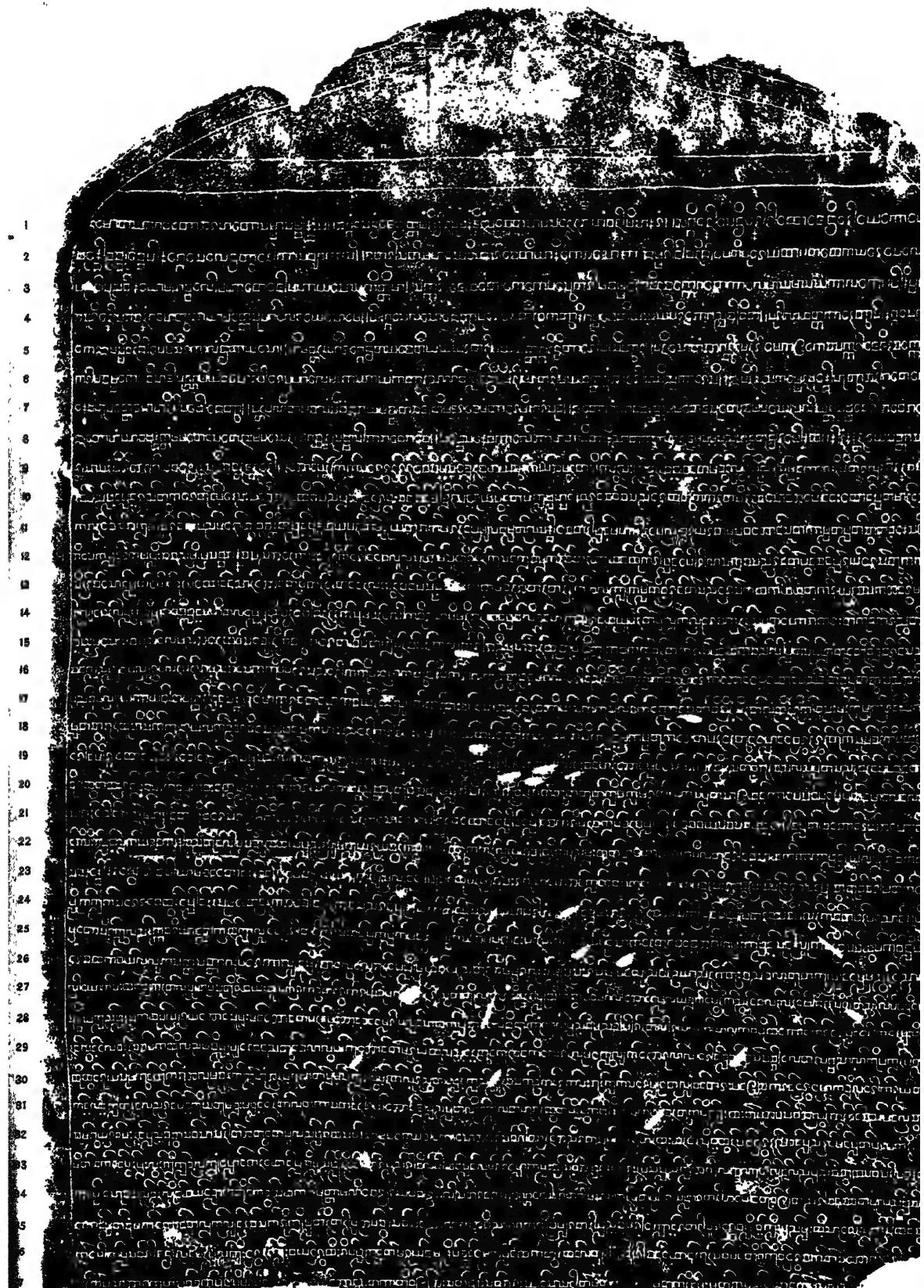
Göttingen.

P. IV 2, 3 and 4.

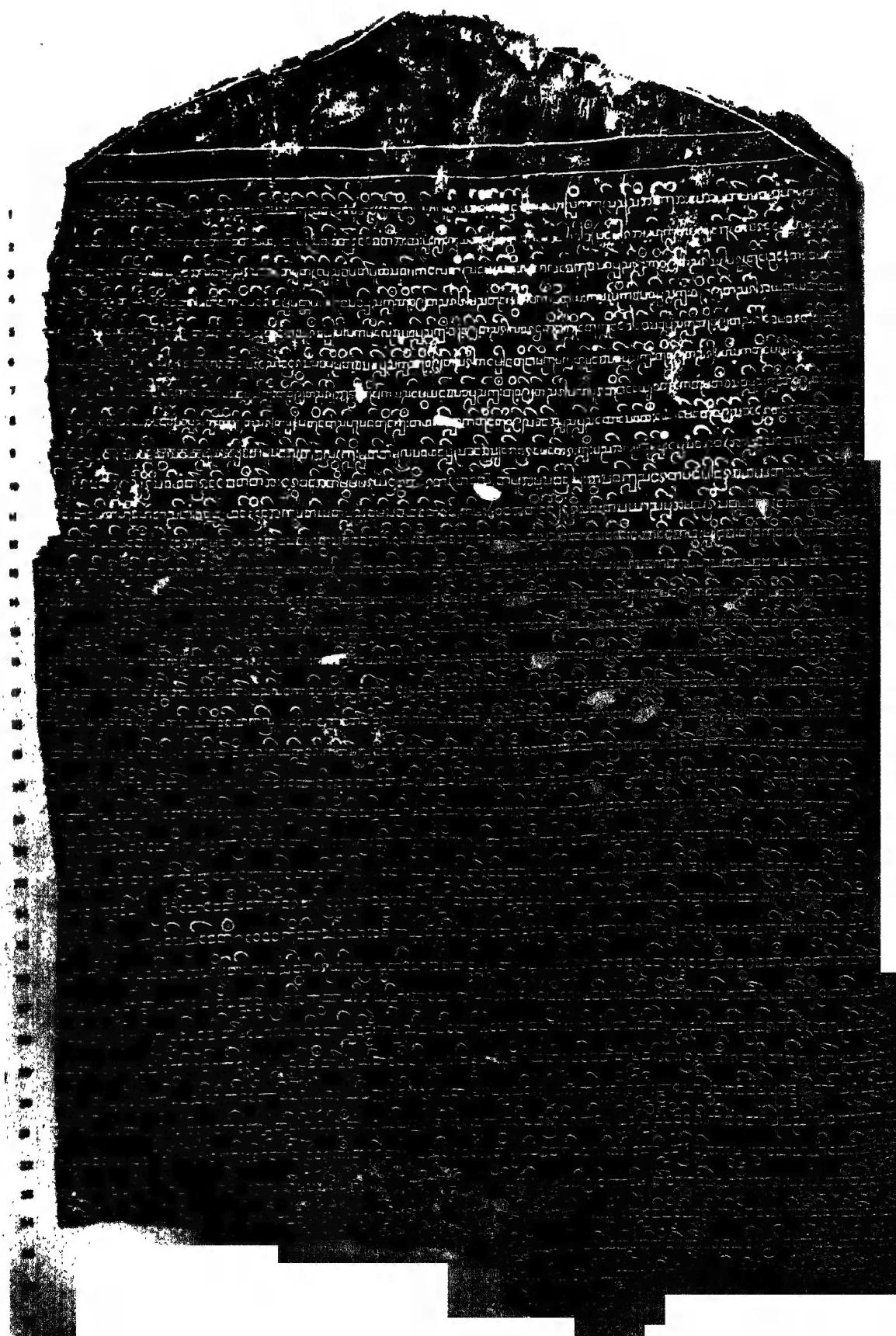
<sup>2</sup> See Fleet's *Gupta Inscriptions*, Introduction, p. 16.

<sup>1</sup> Hēmachandra and Sākaṭāyana place this rule immediately before the rule or rules which correspond to

THE PÔ: Ú: DAUNG INSCRIPTION OF SINBYÜYIN, 1774, A.D.  
OBVERSE FACE OF THE STONE.



REVERSE FACE OF THE STONE.



A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI,  
1476 A. D.

BY TAW SEIN-KO.

(Continued from page 53.)

THE number of leading priests, who received the *upasampadā* ordination during the five days, namely, from the 9th to the 13th, was 245. On Saturday, the 14th day, the King sent the following invitation to the 245 leading *theras*, who had received their *upasampadā* ordination : "To-morrow, which is a Sunday, and the full-moon *uposatha* day of the month *Migasira*, may the Venerable Ones be pleased to perform *uposatha* in the *Kalyanisimā* in the company of the fifteen *theras*, who conducted the *upasampadā* ordination ceremony ? It is our desire to serve the Venerable Ones with food, and to present them with other 'requisites' at the conclusion of the *uposatha*, and to derive feelings of piety from such an act." On the morning of the *uposatha* day, the King, surrounded by a large concourse of people, went to the *Kalyanisimā*, and, having ordered the provision of seats and of water for washing the feet, awaited the arrival of the newly-ordained *theras* and the fifteen conductors of the *upasampadā* ordination ceremony. All the *theras* assembled together, and performed *uposatha* in the *Kalyanisimā*. At the conclusion of the *uposatha* ceremony, the King served all of them with a bounteous supply of various kinds of hard and soft food, and with different kinds of betel-leaf, &c., and *bhēsajja*. The following articles were then presented to each of the *theras* :— two couples of cotton cloths of delicate texture for making *tichivara* robes; a betel-box with cover, areca-nuts, nut-crackers, &c.; a palmyra fan; an umbrella made of the leaf of the wild date-palm (*Phoenix sylvestris*); and an alms-bowl with cover and stand.

In compliance with the wish of all the priests, the King conferred the title of *Kalyanitissamahāthera* on *Suvannasobhaṇathera*.

Thenceforward, the King permanently stationed, in the neighbourhood of the *Kalyanisimā*, nobles and learned men for the purpose of serving food and furnishing the 'requisites' to the ten *theras*, headed by *Kalyanitissamahāthera*, who, together with the five young priests, conducted the *upasampadā* ordination ceremony, as well as to the leading priests, who had received their *upasampadā* ordination in the *Kalyanisimā*, and to the numerous priests who presented themselves for ordination. There were likewise stationed numerous scribes charged with the duty of recording the number of priests ordained; and musicians to sound the drum, conch-shell, and other instruments for the purpose of eliciting the acclamation of *sādhu* at the conclusion of each reading of the *kammavachā* relating to the *upasampadā* ordination.

The ten *theras* who conducted the ordination ceremony, the 245 leading priests who had received such ordination, and the numerous priests who were their disciples, conferred, day after day, without interruption, the *Sihala* form of the *upasampadā* ordination on other leading priests, who came and expressed a desire to receive it.

*Rāmadhipatiraja* of his own accord, and with the approbation of the whole Order, despatched the following message to all the priests residing in *Rāmaṇīadēsa* :—

"Venerable Ones, there may be men, who, though wishing to receive the *pabbajjā* ordination, are branded criminals, or notorious robber-chiefs, or escaped prisoners, or offenders against the Government, or old and decrepit, or stricken with severe illness, or deficient in the members of the body in that they have cut or rudimentary hands, &c., or are hump-backed, or dwarfish, or lame, or have crooked limbs, or are, in short, persons, whose presence vitiates the *parisā*. If people of such description are admitted into the Order, all those, who may see them, will imitate, or laugh at, their deformity, or revile them; and the sight of such men will not be capable of inspiring one with feelings of piety or reverence. Vouchsafe, Venerable Ones, not to admit, with effect from to-day, such men into the Order."

" There may be men, living under your instruction, who desire to receive the *upasampadā* ordination. Vouchsafe, Venerable Ones, not to confer on them such ordination, in your own locality, without the previous sanction of Rāmādhipatirāja or of the leading theras of Hamsavatipura. Should, Venerable Ones, you disregard this our command, and conduct the *upasampadā* ordination ceremony in your own locality, we shall inflict punishment on the parents of the candidates for such ordination, their relatives, or their lay supporters.

" There are sinful priests, who practise medicine; and others, who devote their time to the art of numbers, carpentry, or the manufacture of ivory articles, or who declare the happy or unhappy lot of governors, nobles, and the common people, by examining their horoscopes or by reading the omens and dreams, that may have appeared to them.

" There are some priests, who not only make such declarations, but also procure their livelihood, like laymen addicted to the acquisition of material wealth, by means of painting, carpentry, the manufacture of ivory articles, turnery, the making of idols, and such other vocations. In short, they follow such unbecoming professions, and obtain their means of livelihood.

" There are priests, who visit cotton-fields and preach the *Dhamma* with long intonation, and trade in the cotton which they happen to receive as offerings.

" There are priests, who visit fields of hill-rice, rice, barley, &c., and preach the *Dhamma* and trade in the grain which they happen to receive as offerings.

" There are priests, who visit fields of capsicum and preach the *Dhamma*, and trade in the capsicum which they happen to receive as offerings.

" There are priests, who trade in many other ways.

" There are priests, who, contrary to the rules of the Order, associate with such laymen as gamesters, rōus, drunkards, men who obtain their means of living by robbery, or who are in the service of the King, or with other men and women.

" All these are sinful priests. Do not, Venerable Ones, permit these sinful priests to take up their permanent residence under your protection.

" But there are also other priests, who are replete with faith, who observe the rules prescribed for the Order, whose conduct is good, and who are devoted to the study of the *Tipiṭaka*, together with its commentaries, &c. Venerable Ones, permit such priests to take up their permanent residence under your protection.

" If, Venerable Ones, laymen, who are replete with faith and are of good family, desire to receive the *pabbajjā* ordination at your hands, they should be taught calligraphy, and after they have acquired a knowledge of the proper intonation of the letters, they should be instructed in the confession of faith in the 'Three Refuges,' and taught the precepts; and eventually, Venerable Ones, confer the *pabbajjā* ordination on them.

" If there are sāmaneras, who have completed their twentieth year, and are desirous of receiving the *upasampadā* ordination, they should be taught a brief summary of the *chatupārisuddhisīla*, that are observed by priests, who have received the *upasampadā* ordination, namely, *pātimokkhasaṇavarasīla*, *indriyasāṇavarasīla*, *ājivapārisuddhisīla*, and *pachchayasaṇnissitīsīla*. They should further be instructed both in the letter and spirit of the *Bhikkhupātimokkha* and the *Khuddasīkhā*, from beginning to end, and be directed to learn by heart the ritual of confession and the *chatupachchayapachchavēkkhana*. Do you ultimately report your action to Rāmādhipatirāja as well as to the leading priests residing in Hamsavatipura. Then Rāmādhipatirāja will furnish these candidates with the priestly 'requisites,' and have the *upasampadā* ordination conferred on them.

"Venerable Ones, let all of them conform themselves to such conduct as is in accordance with the precepts prescribed by the Blessed One in the *Vinaya*.

"It was owing to the division of the priests of Rāmaññadēsa into different sects in former times, that such impurity, heresy, and corruption arose in the Religion. But now, through all the Venerable Ones being imbued with faith, they have received the Sīhala form of the *upasampadā* ordination, that has been handed down by the spiritual successors of the Mahāvihāra sect. Whatever may be the mode of tonsure and of dress followed by the *mahātheras* of Sīhaladīpa, let such practice be conformed to, and let there be a single sect."

Having sent the above message to the priests throughout the whole of Rāmaññadēsa, Rāmādhipatirāja communicated the following intimation to the priests, who were possessed of gold, silver, and such other treasure, corn, elephants, horses, oxen, buffaloes, male and female slaves :—

"Sirs, if you are really imbued with faith, you will endeavour to give up your gold, silver, and such other treasure, corn, elephants, horses, oxen, buffaloes, male and female slaves. Having done so, conform yourselves to such conduct as is in accordance with the precepts prescribed by the Blessed One. If you do not endeavour to follow this course, leave the Order according to your inclination."

Some of the priests, owing to their being imbued with faith, gave up all such possessions and conformed themselves to such conduct as was in accordance with the precepts ; while other *theras* did not endeavour to give up all their possessions, and they left the Order.

There were priests who had flagrantly committed *pārajika* offences : these were requested to become laymen. There were others, whose commission of *pārajika* offences had not been proved, but whose reproachable and censurable conduct was difficult to be justified : these were asked to become laymen. There were sinful priests, who practised medicine, or the art of numbers, &c., as mentioned above ; or who lived misdirected lives by following such vocations as painting, &c., as if they were laymen addicted to the acquisition of material wealth ; or who traded in the gifts obtained by preaching the *Dhamma* ; or who traded in many other ways : all these were commanded to become laymen.

It was in this manner that Rāmādhipatirāja purged the Religion of its impurities throughout the whole of Rāmaññadēsa, and created a single sect of the whole body of the Priesthood.

From the year 838, Sakkaraj, to the year 841, Sakkaraj, the priests throughout Rāmaññamandala, who resided in towns and villages, as well as those who lived in the forest, continuously received the extremely pure form of the Sīhala *upasampada* ordination, that had been handed down by the spiritual successors of the Mahāvihāra sect..

The leading priests were 800 in number ; and the young priests numbered 14,265 ; and the total of the numbers of both classes of priests was 15,065. At the conclusion of the *upasampadā* ordination ceremony of these 800 leading priests, the King presented each of them with the following articles :— two couples of cotton cloths of delicate texture for making *tichivara* robes ; a betel-box, with a cover, containing betel leaves, areca-nuts, and a nut-cracker, together with a towel, &c. ; an umbrella made of the leaves of the wild date-palm (*phænix sylvestris*) ; an alms-bowl, with a stand and cover, and a palmyra fan. Moreover, suitable ecclesiastical titles were conferred on all the leading priests.

Subsequently, in accordance with his previous promise, the King furnished 601 sāmaneras, who had mastered the *chatupārisuddhisīla*, studied the *Pātimokkha* and the *Khuddasikkhā*, learnt by heart the ritual of confession and the *pachchavékkhana*, and completed their twentieth year, with alms-bowls, robes, and all other priestly 'requisites,' and commanded them to receive the *upasampada* ordination in the Kalyanisima. Adding these newly-ordained priests, there were, at the time, in Rāmaññadēsa, 15,666 priests.

Rāmādhipatirāja, after he had purified the Religion of Buddha, expressed a hope—“ Now that this Religion of Buddha has been purged of the impure form of the *upasampadda* ordination, of sinful priests, and of priests who are not free from censure and reproach, and that it has become cleansed, resplendent, and pure, may it last till the end of the period of 5,000 years ! ”

1. In former times, Asōkadhammarāja, to whom incomparable majesty and might had accrued, out of love for the Religion, became agitated in mind at the sight of the impurities that had arisen in it.
2. He solicited the assistance of Moggaliputtatissathēra, and effected the purification of the Religion by expelling 60,000 sinful priests from the Order.
3. In Laiķidipa, Parakkamabahu-rāja, whose name began with Sirisaṅghabōchi, was friend of the Religion of Buddha.
4. Seeing the impurities of the Religion, agitation arose in his mind, and he expelled numerous sinful priests, who held heretical doctrines.
5. He effected purification by sparing the single orthodox sect, whose members were the spiritual successors of the residents of the Mahāvihāra.
6. Subsequently, the purification of the Religion was again, in like manner, effected by other kings as Vijayabahu and Parakkama.
7. In times past, our Bōddhisattva, while fulfilling the *pāramīs*, ruled over the celestial kingdom of Tidasilayasaṅga.
8. At that time, the Religion of Kassapa Buddha was in existence, and Ānandathēra became Usinnara, and ruled over the kingdom of Bārānasipura.
9. Although he perceived the impurities, he remained indifferent, and did not effect the purification of the Religion. Then Sakra, the Lord of the *dēvas*, set aside his celestial bliss and,
10. Accompanied by Mātali, who had assumed the form of a black dog, went to the King, called Usinnara, and inspired him with fear.
11. Having received a pledge for the purification of the Religion, and after admonishing him, Sakra returned to Tidasilaya.
12. Therefore, King Rāmādhipati, the Lord of Rāmaññadēsa, following respectfully in the footsteps of the virtuous,
13. Purified the Religion with a view that it might last till the end of 5,000 years.
14. For having purified the Religion in the manner described above, I, Rāmādhipati, have acquired merit, which is as inexhaustible as *nirvāṇa*, the state of purity and quiescence.
15. May the excellent Kings, who are imbued with intense faith, and who will reign after me in Hāmsavatipura, always strive to purify the Religion, whenever they perceive that impurities have arisen in it !
16. Although the *theras*, headed by Majjhantikathēra, in whom all passions were extinct, and who had performed their last deeds, took a delight in solitude, they set aside their bliss of *nirvāṇa*,
17. And, in former times, exerted themselves in the interest of the Religion. Therefore respectfully following in their footsteps.
18. May the priests of Hāmsavatipura, who delight in their condition of purity, and are enthusiastic (in the cause of the Religion) purify, in after times, the Religion whenever they perceive any impurities in it !

19. If this is done, the beings, who are immersed in the whirlpool of the three forms of existence, will be enabled to cross (to the other shore), or to free themselves from the conditions of sin and suffering, or to attain the pure and excellent and supreme Buddhahood, which is embellished with the attributes of the wise and is the fruition of supreme exertion.

*Here end the lithic inscriptions called Kalyāṇī.*

(To be continued.)

### NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I. C. S.

It is a source of gratification to me, that my attempt to describe the modern Vernacular Literature of Hindūstān<sup>1</sup> has elicited criticism at the same time kindly and lively, at the hands of native scholars.

In the present article I propose to bring forward some interesting facts about the greatest of Indian authors of modern times, Tul'si Dās, which that criticism has elicited.

#### (1) DATE OF THE POET.

The date of this poet has never been a matter of doubt to native scholars, and it was not until after I had completed my work already alluded to, that it ever struck me that it was necessary to verify it. When the publication of Prof. Jacobi's Tables for computing Hindu Dates in the *Indian Antiquary* (*ante*, Vol. XVII. pp. 145 and ff.) and in *Epigraphia Indica* (I. pp. 463 and ff.) placed it in my power to do this, I tested by them the date given by Tul'si Dās himself for the composition of his *Rāmāyaṇ*, but altogether failed to make the week-day come right. After numerous failures I referred the matter to Prof. H. Jacobi himself, who went into it on more than one occasion with inexhaustible kindness. It was some satisfaction to me to find that, while there was no error in my own calculations, there was a way of reconciling the discrepancy between the poet's statements and actual facts. This has since led me to test every other date relating to Tul'si Dās, which native friends, or the poet's own verses have put in my possession. It will be convenient to give a list of them here.

(a) Date of the composition of the *Rām-charit-mānas* (commonly called the *Rāmāyaṇ*). (*Rām. Bā. XXXIV. 4,5*). *Sambat* 1631; *Chaitra* 9 *sudi*, Tuesday.

(b) Date of the composition of the *Rām Sat'sai* (*Rāma-sapta-śatikā*) (*Sat. I., 21*). *Sambat* 1642, *Vaiśākha Sudi*, 9, Thursday.

(c) Date of the composition of the *Pārbati Maṅgal* (*Pār. I., 5*). *Jaya sambat, Phālguna Sudi*, 5, Thursday.

(d) Date of composition of the *Rāmāgyā* (*Rāmājñā*). A tradition, recorded by the editor, Chhakkan Lal, fixes it at *Sambat* 1655, *Jyāishīha Sudi*, 10, Sunday.

(e) Date of the composition of the *Kabitā Rāmāyaṇ*. *Sambat* 1669-71.

(f) Date of drawing up a deed of arbitration (*vide post*). *Sambat* 1669, *Āśvina Sudi*, 13.

(g) Date of Tul'si Dās's death. An old tradition fixes it on *Sambat* 1680, *Śrāvana sudi* 7, It remains now to test these seven dates, so far as possible,

(a) Date of the *Rāmāyaṇ*. The authorities are :—

1, *Rām. Bā. XXXIV. 4, 5 and ff.<sup>2</sup>*

<sup>1</sup> *The Modern Vernacular Literature of Hindūstān*, by George A. Grierson, Calcutta; Asiatic Society of Bengal.

<sup>2</sup> I quote from the very correct text of the poem printed by Bābū Rām Dīn Singh, of the Khaṭg Bilās Press, Patna. This is by far the best edition of the poem which has yet appeared. In transliterating I represent *anunāsika*, for want of a more convenient type, by *ñ*. The guttural *n* (ñ), I leave without any diacritical mark. This will cause no confusion.

Sambata sôraha sai ikatisâ !  
     Karaun kathâ Hari-pada dhari sisû ||  
 Naumi Bhauma-bâra Madhu-mâsû !  
     Awadha-puriñ yaha charita prakâsû ||  
 Jehi dina Râma-janma âruti gâwahîñ !  
     Tiratha sakala tahâñ chali âwahîñ ||

"Laying my head at Hari's feet, I tell my tale in Sambat 1631. On the ninth *tithi*, Tuesday, in the month of *Chaitra*, was this history made manifest in the city of Ayôdhyâ. On the day which the scriptures sing of as that of Râma's birth, when (the spirits of) all holy places there assemble."

*Note.*—Râma's birthday is on the 9th of the bright half of Chaitra.

2. The date in the poem is borne out by a passage in the *Râm Rasikâvalî* of Raghu Râj Singh (B. 1824).

Kachhu dina kari Kâsi mahañ bâsû !  
     Gayê Awadha-pura Tulasî Dâsû ||  
 Tahâñ anéka kînhau sata-sangâ !  
     Nisi dina range Râma-rati-ranga ||  
 Sukhada Râma-naumâ jaba âî !  
     Chaita-mâsa ati ânaâda pâî ||  
 Sambata sôraha sai eka-tisâ !  
     Sâdara sumari Bhânu-kula-isâ ||  
 Bâsara Bhauma suchita chita-châyana !  
     Kiya arambha Tulasi-Râmâyana ||

"After dwelling for a space in Banâras, Tulsi Dâs went to Ayôdhyâ. There he associated with many holy men, and joying in the (pure) raptures of Râma passed his nights and days in bliss. When the happy Râma-navami came, and when he experienced the delights of the month of *Chaitra*, in Sambat 1631, reverently did he call to mind the Lord of the Solar Race, and, with care, on Tuesday, he commenced the soul-fulfilling *Tulasi-Râmâyana*."

The problem, therefore, is to test the date Sambat 1631, *Chaitra studi*, 9, Tuesday.

Prof. Jacobi's calculations give the following results:—

A.—Sambat 1631, expired.

- (a) *Chaitrâdi* year.—The date is equivalent to Wednesday, 31st March 1574 A. D.
- (b) *Kârttikâdi* year.—The date is equivalent to Sunday, 20th March 1575 A. D.

B.—Sambat 1631, current.

- (a) *Chaitrâdi* year.—The date is equivalent to Thursday, 26th March 1573 A. D.
- (b) *Kârttikâdi* year.—The date is equivalent to Wednesday, 31st March 1574 A. D., — the same as A. (a).

It will be seen that none of these possible dates give the day of the week as Tuesday. Prof. H. Jacobi, therefore, calculated the date according to various *Siddhântas*. With his permission, I here give his calculations in full, in order to place the matter beyond doubt.<sup>3</sup>

*Sam. 1631 expired = K.Y. 4675. (Special Tables I. note).*

K.Y. 4600	(0)	17 · 60	15 [12]	Ind. • = 22 · 95
75 years	(3)	19 · 45	173 [1]	Ind. sudî 9 = 1 · 95 Ind. badi 9 = 16 · 95
	(3)	7 · 05	188 [13]	

<sup>3</sup> The calculations given here, and also those subsequently given by me, are based on the tables in the *Epigraphic Indica*.

The month *Madhu*, or *Chaitra*, of the *Chaitrādi* year is to be taken in the first column of the Table III. New moon about 26th sol. *Chaitrā*. *Sudi 9* about 4th sol. *Vaisakha*. Add equation to above value.

4675 KY.	(3)	7 · 05	188	[13]
4th Vais.	(1)	1 · 02	36	
	(4)	8 · 07	224	13
		0 · 83		14 March.
			4	
		8 · 90		

31 March 1574 A. D.

(1) The ninth *tithi* ended about 6 *ghat*. after mean sunrise of Wednesday, 31st March, 1574 A. D.—This date will be calculated hereafter according to several *Siddhāntas* for Oudh. If we take column 12 of Table III. we get the date for the *Kārttikādi* Sam. year 1631 viz.

4675 KY.	(3)	7 · 05	188	[13]
24th Chaitr.	(6)	1 · 66	920	
	(9 = 2)	8 · 71	108	
		67		
	(2)	9 · 38		

(2) The ninth *tithi* ended on Sunday.

Sam. 1631 current = K.Y. 4674. We calculate both kinds of years.

K.Y. 4600	(0)	17 · 60	15	[12]	Ind. ●	= 3 · 75
74 years	(2)	8 · 65	927	1	Ind. sudi 9	= 12 · 75
	(4674 Ky.)	26 · 25	942	[13]		
16 Chaitr.	(4)	12 · 73	383			
	(6)	8 · 98	325			
		78				
		9 · 76				

(3) The 9th ended on Thursday.

The *Kārttikādi* year

K.Y. 4674 =	(2)	26 · 25	942	[13]
4th Vais.	(2)	11 · 82	283	
	(4)	8 · 07	225	
		0 · 83		
		8 · 90		

(4) *Sudi 9* = Wednesday. This date is the same as (1), as of course it ought to be.

We now calculate according to the Special Tables the date 4th solar *Vaisākha* K.Y. 4675.

(1) *Surya Siddhānta* with *bīja*.

	○	—	○	—	○	—	○	—	cor.
K.Y. 4600	218°	48'	0"	185°	58'	0"	282°	43'	18"
75 years	238	21	0	67	6	13	—	—	—
4 Vais.	12	11	27	13	3	54	59	8	— 24 24
	469°	20'	27"	266°	3'	17"	283	41	26
	$\approx 109$								(1)

Corr. Table XXII. 26 gh.	5° 16' 58"	5° 39' 41"	0 25' 38"	
11 p.	2 14	2 24	11	
— 26 gh. 11 p.	5° 19' 12"	5° 42' 5"	0 25' 49"	(2)
Subtract (2) from (1)				
109 20 27	266 3 17	283 41 26		
5 19 12	5 42 5	25 49		
104° 1' 15"	260° 21' 12"	283° 15' 37"		(3)
Equation for Moon's Anomaly	260° 21 12	= +'	4° 58' 22"	
" " Sun's "	283 15 37	= -	2 7 8	
		+ 2° 51 14		(4)
Add this to (3) < — ○	=	104° 1' 15"		
		106° 52' 29"		(5)

Result No. (5) is the true Distance of Sun and Moon at mean sunrise at Lankā. We calculate, now, the same for true sunrise at Benares.

North Lat. 25° 20', Long. + 1 gh. 13 p.	(§ 58)
1 gh.	12' 11" 13' 4" 59"
13 p.	2 38 2 50 13
	14' 49" 15' 54" 1' 12"
Subtract the Result from (3)	104 1' 15" 260° 21' 12" 283° 15' 37"
	14 49 15 54 1 12
	103° 46' 26" 260° 5' 18" 283° 14' 25"
(§ 59) Find the <i>ayanamsha</i> for 46° 75' KY = 3 × $\frac{4675 - 3600}{200} = \frac{31075}{200} = 16^\circ 15'$	(6)

The sidereal Long. ○ = 283° 14' 25" — 282° 43' 18" = 31' 7"  
 " tropical " ○ = sid. Long. + *ayanamsha* = 16° 46' 7" = 1006'

(§ 60) On 25° 20' North Lat. the 1800 minutes of the 1st Sign rise in 1332 *Asus*, therefore 1006' of trop. Long. ○ in 744. Subtract 1006 — 744 = 262 *asus*, 262 *asus* = 44 *vinādis* (*palas*). Subtract the amount for 44 *palas* from

103° 46' 26" 260° 5' 18" 283° 14' 25"	
8 56 9 35 43	
103 37 30 259 55 43 283 13 42	(7)

(§ 61) Equation for Moon's Anomaly 259 55 43 = + 4 57 57	
Sun's " 283 13 42 = - 2 7 10	
Sum of Equations = 2 50 47	
Add < — ○ (6)	103 46 26
	106° 37' 13"

Add correction for Sun's Equation + 16 p. 3 15

Result Distance < — ○ for true }  
 Sunrise at Benares } 106° 40' 28". (8)

∴ The end of the 9th *tithi* 108° 0' 0" occurred when < — ○ had increased by 1° 19' 32" or 6 gh. 31 p. after true sunrise.

(2) *Ārya Siddhānta*

KY. 4600	217° 8' 0"	184° 7' 0"	282° 0' 0"	+ 4 gh. 10 p.
75 years	238 13 30	67 25 34	— — —	-24 4
4 Vaiś.	12 11 27	13 3 54	0 59 8	-19 54
	467 32 57	264 36 28	282 59 8	
19 gh. 3° 51' 37" 4° 8' 14" 18' 44"	- 4 2 35	4 20 0	19 37	
54 p. 10 58 11 46 53	103 30 22	260 16 28	282 39 31	
4° 2 35 4° 20. 0 37' 19'				

Mean distance 103° 30' 22" being smaller than found above (3), the final result also will be smaller; we need therefore not go on with our calculation.

(3) *Brahma Siddh.*

4600	205° 0' 0"	172° 15' 30"	282° 3' 22"	+ 11·14
238	7 30	67 27 48	— — —	-22 58
5th Vaiś. 24 22 53	26 7 48	1 58 16		-11·44
	467 30 23	265 51 6	284 1 38	
-	2 23 2	2 33 18	11 33	
	105 7 21	263 27 48	283 50 5	
71 gh. 2° 14' 6"	2° 23' 43"	10' 50"		
44 p. 8 56	9 35	43		
2 23 2	2 33 18	11 33		

## B. S.

Sum of	105	7	21	
Eq. +	2	53	25	
	108	0	46	

(4) *Siddh. Sir.*

204° 14' 0"	171° 6' 30"	280° 54' 22"	
238 6 45	67 26 40	— — —	
24 22 53	26 7 48	1 58 16	
466 43 38	264 20 58	282 52 38	
2 23 2	2 33 18	11 33	
104 20 36	261 47 40	282 41 5	

## S. S.

Sum of	104	20	36
Eq. +	2	51	41
	107	12	17

By comparing above (5) and (8) we see that ☽ — ☽ at true sunrise in Benares was about 12' 1" less than at mean sunrise at Lankā. Accordingly for *Brahma Siddhānta* the value of ☽ — ☽ is 107° 48' 45" and the end of 9th *tithi* about 54 *palas* after true sunrise at Benares. If we had taken Oudh the moment would have occurred 7 *palas* earlier. For *Siddhānta Sirōmani* the result is still farther off sunrise.

*Conclusion.*—As the ninth *tithi* ended according to all *Siddhāntas* some time after true sunrise at Benares (or Oudh) of Wednesday, 31st March 1574 A. D., that day was *sudi* 9. But as religious ceremonies etc. frequently are referred to the *running tithi*, not to the civil day on which that *tithi* ended, it may be assumed that Tul'si Dās commenced his work on Tuesday while the auspicious 9th *tithi* was running. Probably most ceremonies of the *Rāma Navami* were celebrated on that day because the greatest part of the ninth *tithi* belonged to it. This is also the purport of the precepts in *Kālanirnaya* on the *navami*, Calcutta Edition, p. 229, so far as I understand them.

Taking everything into consideration, I believe the date of Tul'si Dās to be correct, and I think it impossible to impugn the genuineness of the poem or the verse quoted on the ground that the date is not in the common *civil reckoning*.

With reference to Prof. Jacobi's final remarks, I may note that some native scholars have impugned the genuineness of *Rām. Bā. ch. xxxiv.* on this very ground of date. The difficulty is certainly a serious one. Prof. Jacobi has proposed one solution, and others have been offered by native scholars. I quote here some remarks on the point, kindly communicated to me by Mahāmahōpadhyāya Pandit Sudhakara Dvivēdi, which are valuable not only for the special purpose which elicited them, but also for the general argument on which they are based. He says, 'I once considered that the recitation of the *Ramāyana* being in the vernacular,

it first became popular amongst *Baniyds* and *Kāyasthas*, who began to write the poem in their own alphabet, the *Kāithī*. It was hence not improbable that the original reading was not *Bhauma-vāra*, but *Saumya-vāra*, i. e. Wednesday, and that *saumya* subsequently became corrupted to *bhauma*,—an easy transition in the *Kāithī* character. Later, however, I discovered that, while *Tul'si Dās* was in *Ayōdhyā*, he was not a *Vairāgī Vaishnava*, but a *Smārta* one. These *Smārta* Vaishnavas are also great worshippers of *Mahādēva*; thus, the poet himself writes in the *Bālakānda* of the poem “*Sambhu prasāda sumati hiya hulasi*,” and from this we gather that he counted the *Rāma navamī* as falling on the Tuesday, according to the *Saiva* calculation. According to the *Saivas* the *Rāma navamī* is calculated as the day whose midday falls on the ninth *tīhi*, because *Rāma* was born at midday, and not as the day on which the ninth *tīhi* ends. Accordingly on the former day the festival of the *Rāma navamī* was held.<sup>4</sup> *Tul'si Dās* was unable to agree with the *Vairāgī Vaishnavas*, as regards eating. They eat together, seated in a row, but he always cooked his food himself and ate separately, and it was owing to this disagreement that after composing the *Bāla*, *Ayōdhyā*, and *Āranya Kāndas* of his poem, he left *Ayōdhyā* and went to *Banāras* where he completed it, as appears from *nandana* of the *Kishkindhākānda*.<sup>5</sup>

(b) Date of the composition of the *Rām Sat'sai*.

Authority, *Sat. I. 21.*

*Ahi-rasand thana-dhēnu rasa  
Ganapati-dvija Guru-bāra !  
Mādhava sita Siya-janama-tīhi  
Sata-saiyā abatāra !!*

“The (two) tongues of a serpent, the (four) udders of a cow, the (six) flavours, the (one tusk of *Ganēśa* (i. e., Sam. 1642), Thursday, the lunar day in the light half of *Vaisākha*, which is the birthday of *Sitā* (i. e., the ninth), is the date of writing the *Sat-sai*.”

Here again difficulties arise, so I take the liberty of giving the calculations in full for the three possible cases (the *Kārtikādi* current date, being the same as the *Chaitrādi* expired one).

**Problem.** To find the equivalent of *Sambat*<sup>5</sup> 1642, *Vaisakha sudi* 9, Thursday.  
*A. Sambat* 1642 expired.

(a) *Chaitrādi* year.

Sam. 1642 expired = K. Y. 4686.

KY. 4600	= (0)	17·60	15 [12]	{ Ind. ● = 21·08 Ind. su. 9 = .08
86 years	= (3)	21·32	993 [1]	
KY. 4686	= (3)	8·92	8 [13]	
1 sol. <i>Jyaishṭha</i>	= (1)	29·50	52	
	(4)	8·42	60 [13]	
		0·57	14th April	
			1	
	(4)	8·99	28th April	

Therefore the 9th *tīhi* expired just after sunrise on Wednesday, the 28th April, 1585 A.D., and was running on the preceding Tuesday.

<sup>4</sup> Similarly *Krishna*, having been born at midnight on the eighth of the dark half of *Bhādrapada*, *Saivas* hold the festival on the civil day (sunrise to sunrise) whose midnight falls on the eighth.

<sup>5</sup> Pandit Sudhākar Dvivēdi points out that it is necessary, if the date is genuine, to assume it to be in the *Vikrama Sambat* though the word *Sambat* does not occur in the date. If we take it as a *Saka* date, the year is 1720, a century after the death of our poet.

(b) *Kártikádi year.*

KY. 4686	= (3)	8.92	8	[13]
21 sol. <i>Vaisákhā</i>	= (5)	29.11	900	
	(1)	8.03	908	13
		19		14th March
			21	
		8.22		48th March = 17th April.

Therefore the 9th *tithi* expired on Sunday the 17th April 1586 A. D.

B. Sam. 1642 current = KY. 4685.

KY. 4600	= (0)	17.60	15	[12]	ind. ●	= 1.88
85 years	= (2)	10.52	747	[1]	ind. su.	9 = 10.88
KY. 4685	= (2) 28.12 762 [13]					
13th sol. <i>Vaisákhā</i>	= (3) 10.17 363					
	(5)	8.29	125	13		
		.71		14th March		
				13		
		9.00		40th March = 9th April 1584, A. D.		

Add for longitude of Oudh 1 gh. 4 p.

Therefore the ninth *tithi* expired at 1 *ghālikā* 4 *palas* after sunrise at Oudh, on Thursday, April 9th, 1584 A. D.

Accordingly, if the date is correct, Tul'si Dás, in dating the *Sat'sai* used the current, not the expired, Sambat year. Pandit Sudhákara Dvivēdi points out that this is against the custom of the poet, and throws the greatest suspicion on the genuineness of the verse in which it occurs. It may be added that, if we take the Saka era, the date comes out correctly, as Thursday May 5, 1720 A. D. It is unnecessary to give the calculations.

(c) Date of composition of the *Parbatī Māngal*.

Authority, *Pūr. I.*, 5.

*Jaya Sambata Pháguna sudi pánchay Guru-dinu I*  
*Asunī birachauñ<sup>6</sup> mangala suni sukha chhinu chhinu II*

"I compose this (*Parbatī*) *Mangal*, the hearing of which gives pleasure at every moment, in *Jaya Sambat*, *Pháguna* *sudi*. 5, Thursday, in *Aśvini*."

*Jaya Sambat* is one of the years of the sixty-year cycle of Jupiter, and as Tul'si Dás died in *Sambat* 1680, we must search for the *Jaya* which fell about the middle of the 17th *Sambat* century.

A reference to Prof. Jacobi's tables will show that *Jaya Sambat* was current on the first day of *Sashvat* 1643 (K. Y. 4687).<sup>7</sup> A reference to Table VIII. will at once show that *Pháguna Sudi* 5, *Sambat* 1643 must have fallen after the expiry of *Jaya*, or in the year *Manmatha*. Therefore the *Pháguna Sudi* 5 of *Jaya* must have fallen in *Sam.* 1642. But in *Sambat* 1642, *Pháguna Sudi* 5 fell on Sunday, not Thursday. It is not necessary to give the calculations.

<sup>6</sup> The reading of the printed Editions is *birachahu*, but Pandit Sudhákara Dvivēdi informs me that the best MSS. have *birachauñ*.

<sup>7</sup> (K. Y. 4600 = 38.82 (Table VI.)

87 = 28.0179 (Table VII.)

4687 = 1.8379

Under these circumstances I appealed to Benaras, and have to thank Pandit Sudhākar Dvivēdī for solving the doubt. He says that the year referred to is *Sambat* 1643, not 1642, *Sambat* 1643 = KY. 4687, and the calculation (according to Jacobi's tables)<sup>3</sup> is as follows :—

4600 KY.	0	17·60	15	[12]	<i>Ind. ●</i>	= 10·28
87 years.	4	2·12	240	[1]	<i>Ind. su. 5</i>	= 15·28
4687 KY.	4	19·72	255	[13]		
8th Phal. (solar)	2	14·97	250			
	6	4·69	505	13		
				7		
C's an 505 eq.		41		13 Jan.		
		5·10		33 Jan. = 2 Feb.		

Accordingly, at the beginning of Friday, 8th Solar *Phālguna*, the 6th *tithi* was running, and the 5th *tithi* ended on the preceding day; or Thursday, the 2nd February, 1586 A. D.

We are enabled to check this date by the fact that *Tul'sī Dās* mentions that he commenced his work in the *Nakshatra* *Aśvini*.

Pandit Sudhākar Dvivēdī writes that in *Tul'sī Dās*'s time, the *Makaranda*, a practical astronomy founded on the current *Silrya Siddhānta*, was popular in Benares. Calculating the *Ahargana* and the true longitudes and the true motions of the sun and moon respectively, we find that the 5th *tithi* ended at about 52 *ghāṭikās* and 37 *vighāṭikās*, and *Révati* *Nakshatra* ended (and *Aśvini* began) at about 20 *ghāṭikās* and 10 *vighāṭikās* after true sunrise at Benares. The same result follows from the §37 of Jacobi's tables. *Tul'sī Dās*'s *Nakshatra* was *Vिश्वाकुमार*, and his *Rāsi* or Zodiacial sign was *Tulā* (the Scales). Hence, according to astrology, *Révati* was not a propitious *nakshatra* for him. Accordingly, the date given by the poet means that he began to write the *Pārbati Maṅgai* after *Révati* had ended, and after *Aśvini* had begun, i. e., after 20 *ghāṭikās* 10 *vighāṭikās* after true sunrise at Benares, on Thursday, February 2nd 1586, A. D. I may add that on 5 *Phālguna Sudi Sam.* 1642, the moon was in *Aśvini* at the beginning of the day. This is a further reason for assuming that by *Jaya Sambat* *Tul'sī Dās* meant *Sam.* 1643. For if it had been 1642, there would have been no reason for his mentioning the *nakshatra* then running: whereas, if it was in 1643, there was every reason for his doing so, part of the day being in *Révati* and unlucky, and part being in *Aśvini* and lucky. The poet evidently wished to point out that he commenced the work at an hour of the day which was propitious.

One other fact follows. *Phālguna Sudi 5 Sam.* 1643, did not fall in *Jaya Sambat*. But the first day of *Sambat* 1643 did fall in *Jaya*. Therefore *Tul'sī Dās* gave the name of the Jupiter sixty-year-cycle year to the *V. Sambat* year, which commenced within it. In other words, according to the accepted system of chronology, the *V. Sambat* took its name from the Jovian year which expired in it, just as the civil day took its name from the *tithi* which expired in it.

#### (e) Date of composition of the *Ramāgya*.

Chhakkan Lal says<sup>4</sup> that in 1827 A. D., he made a copy of this work, from the original

<sup>3</sup> The Pandit calculated the year both according to the Indian system, and according to Jacobi. I gave the latter calculation, as being more intelligible to my readers.

<sup>4</sup> Chhakkan Lal's language may be noted, 'Sri satīvat 1655 Jēh Sudi 10 Rabibār ki likhi pustak Sri Gosain jē kē Kasta-kamaṇi ki, Prahlid għiżi, Sri Kali ji mien rahi. Us pustak par se Sri pandit Rāmgulam jil' kē satīva Ġħarr-Is-Suġġi Kāyath Rāmāyant Mirjipur-biċċi ne apnē kāth se satīvat 1884 men likħad thā.' It will be observed that it is distinctly claimed that the MS. was written by *Tul'sī Dās*'s own hand, and that it certainly was written twenty-five years before his death. It may be presumed that it was the poet's original copy. It will subsequently appear that if the poem was composed in *Sam.* 1635, the *Dohābals* could not, as current tradition says it was, have been composed at Tōḍar Mall's request. On this point, Pandit Sudhākar Dvivēdī informs me that the MS. which Chhakkan Lal copied was in possession of a *pūṛhit* named *Rāmākṛishṇā*. On one occasion *Rāmākṛishṇā* took it

copy in the handwriting of the poet, which was dated by the poet himself, *Sambat* 1655 *Jyāishtha Sudi*, 10, Sunday. It is unnecessary to give the calculation. Taking the *Uhaitrāddī* expired year, it is equivalent to Sunday, June 4th, 1598 A. D.

(e) Date of the composition of the *Kabitta Rāmāyan* This depends on an interpretation of K. R. clxxi. 1. The passage is as follows :—

*Ēka tau karāla kali-kāla sūla mīla tā men !  
Kōdha men ki khājū sī sanicharī hai mína kī !!*

" In the first place, the *Kali Yuga*, the root of woe, is terrible. And further, in it, like the itch appearing in leprosy, Saturn has appeared in the sign of the Fish."

Here again I have to thank Pandit Sudhākara Dvivēdi for calculating the date and for the following information :—The periodical time of Saturn is about thirty years. He entered Pisces (a token of great calamity) in Tul'si Dās's time, on or about the 5th of *Chaitra Sudi Sambat* 1640, and remained in that sign till *Jyaishtha* of 1642. He again entered it on about the 2nd of *Chaitra Sudi Sambat* 1669, and remained in it till *Jyaishtha* of 1671. These results are those given by the *Makaranda* based on the *Sūrya-siddhānta*.

The sixty year cycle of Jupiter is divided into three periods of twenty years each, of which the first belongs to Brahmā, the second to Vishnu, and the third and last to Mahādēva or Rudra. In Tul'si Dās's time, the *Rudra-bisi*, or twenty years belonging to Rudra commenced in *Sambat* 1651, and from about that time the Musalmāns began more especially to profane Benares. The poet frequently refers to this fact,<sup>10</sup> and no doubt does so in the *Kabitta* above quoted. Accordingly it was to the second occasion on which Saturn was in Pisces, i. e., between *Chaitra Sudi Sambat* 1669 and *Jyaishtha Sambat* 1671, i. e., between 1612 and 1614 A. D. that the *Kabitta*<sup>11</sup> above quoted was written.

(f) The deed of arbitration.

This has been published in the *Modern Vernacular Literature of Hindūstān*. The following is the translation of the portion which immediately concerns us :—

" Whereas Ānand Rām, son of Tōḍar, son of Dēo Rāy, and Kanhāy, son of Rām Bhadra, son of Tōḍar aforesaid appeared before me, &c., &c." " In the *Sambat* year 1669, on the 13th of the bright half of *Kuñcar*, on the auspicious (*śubha*) day of the week, was this deed written by Ānand Rām and Kanhāy. . . . . The division of the share of Tōḍar Mall, which has been made . . . . "

Then follow a list of certain villages, which formed Tōḍar Mall's property, viz., Bhadainī, Lahar'tārā, Naipūrā, Chhitpūrā, Sivpur, and Nadēsar.

On this I remarked as follows :—In connexion with the above, it is interesting to speculate who this Tōḍar Mall, the father of Ānand Rām, and grandfather of Kanhāy was. Can he have been Akbar's great Finance Minister? He died in 1589, and his son might well be alive in 1612. He was born at Lāhar'pur in Oudh, and one of the villages mentioned above, Lahar'tārā, has a somewhat similar name. In India, contiguous villages have often very similar names.

out it in his bundle, to recite it somewhere, and, as ill luck would have it, it was, bundle and all, stolen from him in the railway train. It may be mentioned that in Rāmākrishṇā's house there is a jealously guarded portrait of Tul'si Dās, said to have been painted for the Emperor Akbar. It is shown to the public once a year on the 7th of the bright half of *Śrāvāna*, the anniversary of the poet's death. Pandit Sudhākara Dvivēdi maintains that the date 1655 refers to the year in which the copy was made, and not to that of the composition of the original poem. Whenever Tul'si Dās wished to show the date of his work, he wrote in the commencement, as he did in the *Rāmāyana* and in the *Pārbatti Mangala*. If Chhakkan Lāl is to be believed, at any rate the copy was in the poet's handwriting.

<sup>10</sup> E.g., *Dohābali* 240, K. R., Ut., 170 and ff.

<sup>11</sup> But not necessarily the whole work, *vide post*. The commentator Baij'nath fixes the period as between *sambat* 1635 and 1637, but he has no authority on such a point, and no calculation will make him right.

First as to dates. That of the deed of arbitration (taking the *Chaitrādi* expired year) is equivalent to **Sunday, September 27, 1612 A. D.**

There is now no doubt about the identity of the Tōdar Mall referred to. The arbitration deed is now in possession of the Māhārāja of Benares. Inquiry from him, and from the present possessor of the shrine originally owned by Tul'sī Dās, shows that it was Pratipāl Singh, the eleventh in descent from Akbar's great minister, who gave it to the then Māhārājā.

(g) Date of Tul'sī Dās's death according to an old rhyme,—

*Sambata sōraha sai asi  
Asi Ganga kē tira !  
Sāvana sukhala saptami  
Tulasī tajeu sarira !!*

"On the 7th of the light half of *Srāvāṇa*, *Sambat* 1680, Tul'sī left his body, at Asi, on the bank of the Ganges."

Here we are given no week-day by which to control our calculations, but, assuming that the *Chaitrādi* expired year is meant, it is equivalent to **Thursday, July 24th, 1623 A. D.**

To sum up. The following are the dates at which we have arrived :—

(a) Date of commencement of composition of the *Rām-charit-mānas*. Tuesday, March 30, 1574 A. D.

(b) Date of composition of the *Rām Sat'si*. Thursday, April 9th, 1584 A. D. This is very doubtful.

(c) Date of composition of the *Pārbati Mangal*. Thursday, 2nd February, 1586 A. D.

(d) Date of composition (or ? copying) of the *Rāmāgyā*. Sunday, June 4th, 1598 A. D.

(e) Date of composition of the *Kabitta Rāmāyan* between the years 1612 and 1614 A. D.

(f) Date of the deed of arbitration. Sunday, September 27, 1612 A. D.

(g) Date of Tul'sī Dās's death. Thursday, July 24th, 1623 A. D.

Of these (a) depends on the supposition that the poet dated from the running and not from the expired *tithi*. All the dates depend upon expired *Chaitrādi Sambat* years, except (b) which depends on a current *Chaitrādi Sambat* year, a most improbable assumption.

In concluding this portion of my notes on Tul'sī Dās I must again acknowledge my obligations to the brilliant mathematician whose name has so often occurred in them, Mahāmahapadhyāya Paṇḍit Sudhakara Dvivēdi. The fortunate circumstance of his profound knowledge, at the same time of Hindū astronomy and of old Hindū poetry, has greatly facilitated my researches, and the ungrudging way in which has placed his time at my disposal puts me in his debt to an amount which I can scarcely repay.

*(To be continued.)*

#### FOLKTALES OF ARAKAN.

BY BERNARD HOUGHTON, C.S.

No. 1.—*The Snake Prince*.<sup>1</sup>

A certain fairy called Sakkaru<sup>2</sup>, having lived a thousand lives in the Tāwatinśa fairy-land, it became his turn to be born again in the world of men. Accordingly King Sakrā, who by

<sup>1</sup> Translated from a Burmese MS. furnished by Maung Tha Bwin, Myōñik of Sandoway.

<sup>2</sup> The names and the allusion to Sakrā (Indra) are, together with one or two allusions to Buddhist ideas, doubtless taken out to the original story to bring it into line with the orthodox Buddhist idea.

virtue of his power perceived that Sakkaru, not being free from the evil effects of previous sin would have to remain for three months as a hamadryad in a wild fig tree on the banks of the Jamnâ in Bârinâsi, employed a fairy, Vaskrun, to accomplish this. The latter took Sakkaru to a wild fig tree, on the banks of the Jamnâ, where he was born as a hamadryad, and having told him all the commands of King Sakrâ, returned to Tâwatinsa. As for Sakkaru, he remained as a hamadryad in the fig tree.

In that country there lived a washerman and his wife, who had two maiden daughters, called Shwê Kyên and Dwê Pyû. It happened one day that the washerwoman and her two daughters tied up some cloths and went to wash them at the landing place by the wild fig tree. After washing them the woman, desiring some of the figs, looked up into the tree, and besides the figs saw there the hamadryad. The washerwoman then, telling her daughters that she would jest with the snake, said to him, "My lord hamadryad, if you want my daughter Dwê Pyû I will give her,—only throw me down 4 or 5 figs." Thereupon the hamadryad shook its tail and knocked down 40 or 50 of the fruit. The washerwoman said to her daughters, "Indeed, the snake seems to understand. I only asked for 4 or 5 figs, and because he loves Miss Dwê he threw down 40 or 50. The sun is going down, let us pick up the figs and take the clothes home." They tied up the clothes, but as they were going to start the washerwoman, saying she would jest again with the snake, told him mockingly, "Mr. Snake, if you want Dwê Pyû follow us home." On the way back they came to a tree-stump at a place where two paths met and here Dwê Pyû said to her mother, "It will be terrible if the hamadryad does come after us." Her mother, also being anxious, told the stump:—"If a big hamadryad comes here and asks if we have gone this way, say that you have not seen us. Take this fig as a mouth-stopper." They went on, and, on coming to another cross-path, the washerwoman instructed an ant-hill there as she had the stump, and giving it also a fig, passed on. After they had gone home the Snake Prince, being in love with Dwê Pyû, followed after them. On reaching the stump, not being certain as to which way they had gone, he asked it, "Did you see which way Dwê Pyû and her mother and sister went?" The stump replied, "I stay here according to my nature. I neither know nor saw." But the hamadryad, perceiving the fig by the stump, became very angry and said, "Do you dare to dissimulate whilst the fig I gave is staring you in the face as a witness? I will this instant strike you with my teeth, so that you split into four." Whereupon the stump, being greatly frightened, pointed out the way that the washerwoman and her daughter had gone.

From the stump the hamadryad fared on to the cross-path by the ant-hill and, on questioning it, at first it dissimulated as the stump had done; but when the snake threatened, it pointed out truly the way. The latter reached at last the washerman's house, and it being night, he entered the pot where cleaned rice was kept, and curled himself up inside.

The next day at dawn the washerwoman said to herself, "Although my daughters are grown up and my work should be less, yet owing to one and another holding off, nothing is done, and we shall be long in getting our food. So I will go and cook it myself." Accordingly she took the *salé* measure and went to get some rice from the pot; but when she thrust her arm in, the hamadryad enfolded it several times with his tail. At first the washerwoman, not knowing what snake it was that had caught her, called out lustily, but the hamadryad did not for that loosen his grip. Afterwards she recovered her senses, and on consideration it struck her that this must be the big hamadryad to whom she had promised Dwê Pyû: so she said, "If his Highness the Snake Prince desires Dwê Pyû I will give her. Won't you unloosen a fold or two?" The hamadryad thereupon did as she asked, so she knew certainly who it was, and said, "I will give you Dwê Pyû; please let go." Thereupon he released her altogether. The washerwoman then said pitifully to her daughter Dwê Pyû, "Please live with this big snake. If you do not, he will bite and kill the whole household. It is frightful!" Dwê Pyû wept and refused repeatedly, saying, "I don't want to live with a brute beast;" but her mother,

who was in fear of her life, coaxed her over, so that at length, unable to resist her mother's command, she had to live with the hamadryad.

It happened one night that King Sakrā, having need of the fairies in council, desired the presence of Sakkaru. The latter could not resist, and, leaving behind his snake's skin went off secretly to the fairies' council in Tawatinsa. When it dawned he could not return, as the council was not ended. At that time Mi Dwē Pyū, who was ignorant of his absence, as she did not as usual hear any sound from him, looked at his sleeping place and perceived him to be seemingly motionless. On handling him she perceived that there was no flesh but only the skin left, and she called out in tears to her mother and sister, "Come, come, my husband is dead." Her mother, however, said, "Don't cry, if people hear it will be a pretty disgrace, keep quiet;" whilst her sister added that there were plenty of hamadryads like this one in the forest, and that she would go and get one. Dwē Pyū replied, "He was my husband, and I am greatly grieved;" but her mother talked her over saying that if there was a regular funeral and guests received with betel-nut and tea, so that everybody knew, there would be a scandal, and that it would be better to perform the funeral quietly by burning. Dwē Pyū agreed, and accordingly they burnt the skin, so that it was completely consumed. Thereupon the Snake Prince, Sakkaru, being heated more than he could bear, appeared in person by the fire-place. Miss Dwē Pyū did not know him, and asked who he was. He repeated to them how he had suffered intense heat, whereupon Dwē Pyū and her parents knew who he was, and rejoiced greatly. But Shwē Kyēn became jealous and said, "I have not got him because of Dwē Pyū. If it were not for her I should get him."

When it became dark they all went to bed. At midnight the fairy Samā-dēva, who had been sent by King Sakrā, came and said to Sakkaru:—"Here is a magic wand which our royal grandfather, King Sakrā, has granted to you, and the virtue of it is that if you strike with it and wish for anything your desire will be accomplished. Your title also is to be Sakkaru-Kumma. From the time your child is born let not a drop of snake's blood touch you; if it does you will become a snake as before. If you avoid this danger you will become in time a mighty king. However, on receiving this wand you can only come back here after wandering in other countries." After speaking these words Samā-dēva vanished. At dawn, when Dwē Pyū awoke, Sakkaru repeated to her what the latter had said. Although she repeatedly tried to restrain him, he said, "It is King Sakrā's order. I cannot disobey," and going down to the sea he struck it with the magic wand. Thereupon a ship, fully rigged and manned, rose into sight, and he went on board and left Dwē Pyū, who remained behind with child.

After his departure Shwē Kyēn said to herself, "If Dwē Pyū dies, I will get her husband; so she coaxed Dwē Pyū, who could not withstand her, down to the river bank. There Shwē Kyēn said, "When you die, I will get your husband, so I am going to push you into the river." Dwē Pyū cried and besought her, saying, "There are two lives in me. Do not kill me. When my husband returns do you live with him. I will have you married all right. But Shwe Kyēn replied, "As long as you are alive I shall never get your husband, but only on your death," and throwing her into the river, she returned home.

As Dwē Pyū floated down the river a big eagle, taking her for a fish, swooped down on her and carried her off to his nest in a silk-cotton tree. There he discovered her to be a woman, and when Dwē Pyū had told him all about herself, he kept her in his nest, where she was delivered of a son.

When the child cried she soothed it by repeating Sakkaru's name, but as the eagle became angry and talked of pecking it to death in consequence, she soothed it by talking of "Papa Eagle." The latter then said, "Ha, you are laughing at me." This squabbling was overheard by the Snake Prince, who was just returning in the ship, and who remarked that one voice was like Dwē Pyū's. The sailors replied, "How could Dwē Pyū get to such an extraordinary place? It can't be her." On coming near to the silk-cotton tree, the Prince asked, "Is that Dwē

Pyû?" and, as she answered, "Yes," he caused the ship to come to land, and climbed up the tree. When he spoke of taking Dwê Pyû away, she said, "You should be grateful to the eagle. After making some return for his services, ask permission from him and take me away." The prince said, "The eagle and I are brothers. As I am very grateful to my elder brother, let him give me my wife and child, whom he has rescued. I will pile up for him a heap of fish, reaching from the roots of this tree to its highest branch." The eagle replied, "Very well, if the Prince can make a heap of fish, as he has said, he may take away his wife and child." The latter accordingly went to the sea, and striking it with his magic wand, said, "Let there be a heap of fish from the roots of the silk-cotton tree to its branches," and at once fish came and heaped themselves up as directed.

Then the Prince, with the permission of the eagle, having taken his wife and child and put them on board the ship, suggested that the fish which the eagle could not eat should be let back into the sea.<sup>3</sup> The eagle agreed to this, so the Prince wished and struck again with his magic wand, and the fish went back into the sea.

After letting go the fishes the Prince and Dwê Pyû sailed to their own country, and on the way Dwê Pyû related all that Shwê Kyên had done. On coming near the landing place the Prince said, "I will put her to shame. Do you and the child get into this box,"—to which Dwê Pyû agreed.

On hearing that the ship had arrived Shwê Kyên adorned herself and came up with the intention of saying that she was Dwê Pyû, and so living with the Prince. The latter on seeing her said, "You are not like the Dwê Pyû of yore. You have indeed become thin." Shwê Kyên replied, "I have yearned after you till I became so ill that there was a miscarriage." The Prince said, "Very well, take this box which contains rich and rare clothing, and we will go home together." Accordingly Shwê Kyên, who was pretending to be Dwê Pyû, took up the box and followed him to the house, where he gave her the key and told her to open the box in order to get out and wear the clothing. Shwê Kyên opened the box, but on seeing Dwê Pyû and her child she became terribly ashamed and ran away to the back of the house, whence she dared not show her face, nor would she even come when called. The Prince and Dwê Pyû, however, entered their room and lived there happily.

Afterwards Shwê Kyên, prompted by the fact of her sister Dwê Pyû having lived happily with a snake, and being withal much ashamed, went to her father and said to him, "Father dear, Dwê Pyû has lived happily with a snake. Please catch one also to become my husband."

The washerman replied, "My daughter, the snake with which Dwê Pyû lived was a human snake, being the embryo of a man. Now if I catch a snake, it will be a wild one which will bite and kill you. Don't ask me to catch one." However Shwê Kyên became very troublesome, and kept on saying repeatedly, "You must catch one for me." So her father remarked, "Be it as you will. We shall have peace when you are dead," and he went off into the jungle, where he caught a very long boa-constrictor, two spans in circumference. He brought this to Shwê Kyên, who took it to bed and slept along with it. Before daylight in the morning the snake considered to itself that formerly when in the jungle it sought its food and ate till satisfied, but that now having been caught, it had had nothing to eat for a day and night, and was very hungry in consequence; moreover it could not go elsewhere to seek its food. Accordingly it resolved to make a meal off the person near it, by swallowing her up, beginning at her feet and ending with her head, and proceeded to make a commencement by swallowing her feet. Shwê Kyên cried out, "Help, he has, apparently in sport, swallowed me up to my knees." Her father only said, "She wanted that snake so much. We shall have peace when she dies," whilst her mother remarked, "My son-in-law is having a game." Shwê Kyên cried out very loudly however, so Dwê Pyû said to her husband the Snake Prince, "It is not right that my sister should die—go and help her." But her husband replied, "If only one drop of snake's blood touches me I shall become a snake again. Your father can settle such an affair as this. Are you tired of my companionship, that you ask me to do this thing?" His wife Dwê

<sup>3</sup> Here again Buddhist ideas are introduced into the original story.

Pyù rejoined, "King Sakra's order was from the time that the child was born. That is now long past, and you cannot again become a snake. If your flesh and blood were indeed such as you formerly possessed, you could not remain so long a man; you can avoid also being touched by or smeared with a drop of snake's blood." She became much troubled, so not wishing to hurt her feelings, and thinking also that it is wicked not to rescue the life of a human being, the Snake Prince took up his double-edged sword, and smote the boa-constrictor, so that it was divided in two and died. On cutting it, however, a drop of the boa-constrictor's blood touched the Prince, and he became a snake as before. A snake's mind also came into him, so that he no longer wished to stop in the house, but went off into the forest.

Dwê Pyù carrying their little son, followed him slowly weeping and saying, "Come back home, I will get you food," but it was in vain. Sometimes he would regain his intellect and speak to his wife and child, and again a snake's mind would come to him and he would try to bite them. After doing thus he said to his wife Dwê Pyù, "I will have to live in the forest away from human beings. If I live near them I shall bite and kill them when I have the snake mind in me."

Dwê Pyù, however, left her child with her parents and followed the hamadryad into the forest, but there again he struck at her unsuccessfully. Again recovering consciousness, he said to her, "I am not as before, when there is a snake's mind in me I do not recognise anybody, but only strike at them. You should, therefore, return home, as the child must be wanting its milk. Suckle it and take care of it, and live happily with it. I cannot remain with you,—I must go into the darkest forests." Dwê Pyù replied, "Only come back home. I will get your food and take care of you. I cannot remain separated from you." She followed him again, and when they came near the ant-hill a snake's mind came into the Prince, and he was about to bite Dwê Pyù, but restrained himself in time. He decided in consequence that he would have to enter the top of the ant-hill, as if he remained outside he would certainly bite her; so he went inside the ant-hill. But Dwê Pyù remained outside weeping and calling sadly to her husband.

(To be continued.)

#### PARSI AND GUJARATI HINDU NUPTIAL SONGS.

BY PUTLIBAI D. H. WADIA.

(Continued from Vol. XXI. page 116).

#### PART III.

#### TRANSLATION.

No. 8.

Song sung when the Bridegroom leaves his house to go to the Bride's, where  
the Wedding ceremony takes place.

Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.<sup>1</sup>

Your mother holds you by the hem of your garment.<sup>2</sup>

Let go, mother, let go your hold,

And I shall give you your due.

5 How can I forget the claims of her,

Who reared me, and loved me as her own life?

I have got a beautiful sâdi woven for my mother,

And a bodice of cloth of gold.

Put your foot in the stirrup, brother Sôrâbjî, to mount your horse.

10 Your aunt holds you by the hem of your garment.

Let go aunt, let go your hold:

Your claims shall have due recognition.

How can I forget what is due to her,

Who sang the lullaby at my cradle?

15 I have ordered a gold-embroidered sâdi for my aunt,

And a bodice of green silk.

<sup>1</sup> See note 17, Part I.

<sup>2</sup> By way of asserting her claims.

Put your foot in the stirrup, brother Sôrâbji, and mount your horse.  
 Your aunt (father's sister) holds you by the hem of your garment.  
 Let go, aunt, let go your hold,  
 20 And I shall give you your due.  
 How can I forget the claims of her who took me in her lap,  
 When my name was given me?<sup>3</sup>  
 Let us send a *hundi* (on some firm) in Gujarât, and get a good *paiôri* (for  
 my aunt).  
 The bridegroom looks as bright as the Sun,  
 25 And as pure as the Moon.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 smelling the flowers,  
 And looks as beautiful as the flowers themselves.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 chewing *pán*,  
 And looks as delicate as a *pán*-leaf.

## No. 9.

## Song sung at the close of the Wedding Ceremony.

All hail this (blessed) day !  
 (On such a day) I would get my (other) sons married, if I had the means.  
 I would not make a moment's delay.  
 All hail this (blessed) day !  
 5 The Sun has risen auspiciously over my Mêhérwânji's<sup>4</sup> head.  
 We have celebrated the marriage of our Sôrâbji.  
 All hail this (blessed) day !  
 Brothers, have your little sons married,  
 (As) I have married my Sôrâbji and brought (the couple) home.  
 10 All hail this (blessed) day !  
 My Mêhérwânji dotes on his son and daughter-in-law.  
 My Ratanbâî's daughter and son-in-law are her petted children.  
 All hail this (blessed) day !  
 We hail with delight the rising of the Sun and the Moon.  
 15 We rejoice that my Sôrâbji's mother gave birth to a son like him.  
 All hail this (blessed) day !  
 I<sup>5</sup> gave thee an order, goldsmith :  
 I told thee to make an armlet for my Sôrâbji's arm,  
 And a nine-stringed necklace for my Sirinbâî.  
 20 I gave thee an order, mercer :  
 I told thee to bring a plaid for my Sôrâbji,  
 And a pair of *paiôris* for my Sirinbâî.  
 I gave thee an order, jeweller :  
 I told thee to bring rings for my Sôrâbji,  
 25 And a pair of bracelets for my Sirinbâî.  
 Father-in-law, make your court-yard (gates) a little higher (?),  
 That my Sôrâbji may enter on horse-back.  
 All hail this (blessed) day !  
 My procession of wedding guests is too large to be accommodated (in your yard).  
 30 All hail this (blessed) day !  
 My Sôrâbji has won his bride in person.  
 And he has brought the Râñi Laksmanî<sup>6</sup> for a wife.  
 All hail this (blessed) day !

<sup>3</sup> It is the privilege of the father's sister to hold the *hâhvî*.<sup>1</sup>

## No. 10.

Song sung when the Bride is being sent to the house of her Parents-in-law  
after the Wedding.

- The pipes (that are being played) are made of green bamboo.  
 Sisters, our Sirinbāī is going to the house of her parents-in-law.  
 Sirinbāī, the fortunate grand-child of her (maternal) grand-father,<sup>7</sup>  
 Is married, and is going to the house of her parents-in-law.  
 5 How they will rejoice to see our Sirinbāī !  
 Sisters, our Sirinbāī is married, and is going to the house of her parents-in-law.  
 Her father has performed the meritorious act of giving his daughter in marriage,  
 And has acquired the blessings of Heaven.  
 It was fortunate that her father thought of this matter,  
 10 And gave Sirinbai to good parents-in-law.  
 Her father has given her a chest full of treasure,  
 With which Sirinbai sits in her room.  
 Her father has given Sirinbāī a milch cow,  
 So that she may have plenty of milk and curds (to eat).  
 15 Mother-in-law, (pray) do not use the cane<sup>8</sup> on Sirinbāī,  
 Or she will smart under it and will weep,  
 And long for her paternal abode.  
 Mother-in-law, (pray) treat our Sirinbāī with kindness,  
 And serve her with enough of food at her meals.<sup>9</sup>  
 20 Sirinbāī is the (pet) daughter of her father.  
 Sirinbāī is the eldest daughter-in-law in the family of her parents-in-law.  
 Mother-in-law, (pray) treat our Sirinbāī with magnanimity,  
 And refrain from giving her stale food.  
 Mother-in-law, you must not think that our Sirinbāī is as advanced in years as  
 she appears :  
 25 (It is only because) she has been brought up on curds and milk :  
 (It is only because) we have brought her up on lumps of butter.  
 Sirinbāī, why have you forgotten to take with you your marriage portion <sup>10</sup>  
 Fifteen strings of pearls comprise her marriage portion,  
 With which my Sirinbāī will adorn herself.  
 30 Fifteen strings of diamonds comprise her marriage portion,  
 Which have been purchased for her by her good brother.<sup>11</sup>  
 \* \* \* \* \*  
 Thy husband is come, Sirinbāī the Thakrānī.  
 \* \* \* \* \*  
 35 The husband has been attracted by the graceful carriage of Sirinbāī.  
 Her father has presented her with a valuable *Lāhē*,  
 (Dressed) in which she goes to the house of her parents-in-law.  
 Sirinbāī, the beloved daughter of her father,  
 Is married and is going to the house of her parents-in-law.  
 40 Sirinbāī, you wear a necklace round your neck,  
 And the hearts of your father-in-law and your husband will rejoice.

<sup>7</sup> The names of many other relatives besides the maternal grandfather are used in succession.<sup>8</sup> It may be assumed that the bride is a child.<sup>9</sup> This throws a sidelight on the treatment young wives generally receive at the hands of their mothers-in-law.<sup>10</sup> *Qaz* is the word used in the text which means money settled upon a daughter by her father, or upon his wife by her husband, on the occasion of the marriage.<sup>11</sup> The father or brother may give any presents or settle any amount of money on the bride, but he is by no means bound to do so. It is the duty of the bride's parents, however, to give presents of wearing apparel to the bridegroom's relatives and rings and some other presents to the bridegroom, as tokens of their regard, whereas it is the duty of the bridegroom's father to settle a certain amount, generally in the shape of ornaments, on the bride and give her many suits of clothing besides, to which she has an exclusive right.

## No. 11.

Song sung when the Bridegroom brings home his Bride.

Father, O father (mine), I am come home married,  
And have brought (with me) a wife worth a *lakh* and a quarter.<sup>12</sup>  
Brother, O brother (mine), I am come home married,  
And have brought a daughter from a magnificent house.  
5 Kâkâ,<sup>13</sup> O Kâkâ (mine), I am come home married,  
And have brought a wife from a noble family.  
Mâmâ, O Mâmâ<sup>14</sup> (mine), I have come home married,  
And have brought the daughter of a good father.  
Mâsâ, O Mâsâ<sup>15</sup> (mine), I have come home married,  
10 And have brought the sister of a powerful brother.  
Phûvâ, O Phûvâ<sup>16</sup> (mine), I have come home married,  
And have brought home a wife of noble birth.  
Brother gate-keeper, open (wide) your gate;  
For (Sôrâbji) is waiting at the gate with his bride.  
15 Sister Mêhérbâî, decorate your house,  
Because your son has come home with his bride.  
Sister Sûnâbâî, sprinkle the doorway with milk;<sup>17</sup>  
Your brother has come home with his bride.  
Sister Mêhérbâî, decorate the threshold with figures in pearls;<sup>18</sup>  
20 Your son has come home with his bride.  
Sister Sûnâbâî, fill your lamps with *ghî*;<sup>19</sup>  
Your brother has come home with his bride.  
It is Mêhérbâî's son who is married.  
He is come home with a bride worth *lakhs* (of rupees).

## गीत C.

वरणीनी वेळाए गावानुं गीत.

पावरे ते पग इई चडो सौराबजी भाई  
माए ते पालव साही रह्यां.  
मेळो मेळो रे माए पालव अमारा  
कर तमारा आपशुं.  
5 जेने जीव बराबर चाही उछेव्यो  
तेना ते हक केम झुलझुं ?  
मारी माएने सोभत साडी वलावी  
कसबी अलेचानी कांचली.  
पावरे ते पग इई चडो सौराबजी भाई  
10 मासी ते पालव साही रह्यां.  
मेलो मेलो रे मासी पालव अमारा  
गुण तमारा गणशुं,  
जेने पारणे पोढाडी हालरडां गायां  
तेना ते हक केम झुलझुं ?  
15 मारी मासीने कसबी साडी मंगावी

लीला ते घाटनी कांचली.  
पावरे ते पग इई चडो सौराबजी भाई  
फूई ते पालव साही रह्यां.  
मेळो मेळो रे फूई पालव अमारा  
20 कर तमारा आपशुं.  
जेने खोळे बेसाडी नाम पडाव्यां  
तेना ते हक केम झुलझुं ?  
गुजरात हुंडी मुलमांगे<sup>20</sup> भळी पतोरी मंगावीए  
सुरज सरीखां तेज वरनां  
25 चंद्रमा सरीखी नीरमलता.  
तोरण<sup>21</sup> उभा वर फूल सुधे  
फूल सरीखा फुटडा.  
तोरण उभा वर पान चावे  
पान सरीखा पातला.

<sup>12</sup> A figurative expression of the bride's value.

<sup>13</sup> The father's brother.

<sup>14</sup> The mother's brother.

<sup>15</sup> The husband of the mother's sister.

<sup>16</sup> The husband of the father's sister.

<sup>17</sup> As a mark of rejoicing.

<sup>18</sup> Also as a mark of rejoicing. It is the custom however, to light at least one lamp fed by *ghî* in the daytime, when the bride is being dressed in the suits of clothing, jewellery, etc., sent her by her parents-in-law on the occasion of the betrothal, and on all subsequent occasions when presents are given to her.

<sup>19</sup> This is somewhat unintelligible.

<sup>20</sup> The mother's brother.

<sup>21</sup> The husband of the father's sister.

<sup>22</sup> An allegory.

<sup>23</sup> Properly this should be तोरण हेठे उमा.

## गीत ९.

बहुदीकराने परणावीने धेर लहै जती वेळा  
गावानुं गीत.

धने धने दहाडो आजनो !  
 काई होब ने परणाड मारा दीकरा.  
 मने घडीओनी लागे नहीं वारो <sup>22</sup> रे.  
 धने धने दहाडो आजनो !  
 ५ मारा मेहरवान जी पर सवरा सूरज उगेभा.  
 मारा सोराबजीने परणावी धेर लाल्या रे.  
 धने धने दहाडो आजनो .  
 वीरा नाथलीभा <sup>23</sup> परणावो मारा भाई रे.  
 मारा सोराबजीने परणावी धेर लाल्या.  
 १० धने धने दहाडो रे आजनो !  
 मारा मेहरवान जीनुं बहवर लाडकुं.  
 मारी स्तनबाइनुं धी जमाई लाडकुं.  
 धने धने दहाडो रे आजनो !  
 जीरे चांदो ने सूरज भले उगेभा.  
 १५ मारा सोराबजीनी माए भले जायो रे.  
 धने धने दहाडोरे आजनो !  
 कहीं मैं तुने बारीओ रे सोनीरा <sup>24</sup>

सोनी घडजे मारा सोराबजीनो बेरखो.  
 मारी सीरीनबाईने नवसेरो हार.  
 २० कहीं मैं तुने बारीओरे डोसीरा <sup>25</sup>.  
 डोसी लावजे मारा सोराबजीनी पामरी.  
 मारी सीरीनबाईने पतोरीनी जोर.  
 कहीं मैं तुने बारीओरे झबेरी.  
 झबेरी लावजे मारा सोराबजीना वेलीभां.  
 २५ मारी सीरीनबाईने चुरानी जोर  
 कई उचां करो रे सखरा आंगणा.  
 मारा सोराबजीनो घोड़लोजे <sup>26</sup> माए.  
 धने धने दहाडो आजनो !  
 मारुं साहाजन समाङुं नहीं जाए.  
 ३० धने धने दहाडो रे आजनो .  
 मारो सोराबजी ते जाते जीती आवीओ,  
 श्वो राणी लक्ष्मणीने परणी लावीओ  
 धने धने दहाडो रे आजनो !

## गीत १०.

## कन्याने सासरे बछावती वेळा गावानुं गीत.

लीला से बांसनी बांसली  
 साएली रे सीरीनबाई सासरे जाए.  
 ममावानी भाएगवंती सीरीनबाई रे.  
 साएली रे परणीने सासरे जाए.  
 ५ सीरीनबाईने जोई जोई तेभो हरखये रे.  
 साएली रे सीरीनबाई परणीने सासरे जाए.  
 बावाजीए कन्यादाप दीधां रे,  
 सीरीनबाईने परणावीने पुन लीधां रे,  
 बावाजीने ए वात भले सुझी रे,  
 १० सीरीनबाईन सारे सासरे दीधी रे.  
 बावाजी ! ओपी धननी पेटी रे,  
 सीरीनबाई लहैने ओवरे <sup>27</sup> बेटी रे.  
 बावाजीए ओपी दुझण गाय रे,  
 सीरीनबाई देखी देटी दहीं दुध खाय रे.  
 १५ सासुजी चौटी ना देशो रे.  
 चौटी चमचमशो ने देशो रे.  
 शीरीनबाई पीचरनी वाट जोड़ो रे.  
 सासुजी हईडां करजो भोक्कां रे,  
 मारी शीरीनबाईने ना पीरस्तां थोडां रे.  
 २० सासुजी हईडां करजो घाडां रे,  
 मारी सरिनबाईने ना पीरस्तां टांडां रे.

सीरीनबाई तो बावाजीनी बेटी रे,  
 सीरीनबाई शशानी बहू जेटी रे.  
 सासुजी एम ना जाणतां वह मोटी रे.  
 २५ अमे पने दहीए ने दुधे पोखी रे,  
 अमे एने माखण उडे पोखी रे,  
 शीरीनबाई पहुं कांय बीसन्यां रे,  
 पहरे <sup>28</sup> पनदर सेर मोती रे,  
 पेहरे मारी सीरीनबाई पनोती रे,  
 ३० पहरे पनदर सेर हीरा रे,  
 लाल्या मारी शीरीनबाईना चीरा रे.  
 दार वाटां ने पीगानीओ रे. <sup>29</sup>  
 वर आयो सीरीनबाई ठकराणी रे.  
 दार वाटां ने लचके रे, <sup>30</sup>  
 ३५ वर आयो सीरीनबाईनो लटके रे.  
 बावाजीए पेहरावी चीर लाहे रे,  
 सीरीनबाई पेहरीने सासरे जाय रे.  
 सीरीनबाई तो बावाजीनी बहाली रे,  
 सीरीनबाई तो परणीने सासरे चाली रे.  
 ४० सीरीनबाई तारे कोटे कंठी रे,  
 तारा वर ने ससरानां हरखे मन रे.

<sup>22</sup> वर i.e. time cannot be used in the plural. This however is poetical license.<sup>23</sup> Poetical form of नाना.<sup>24</sup> सोनीरो poetically for सोनी.<sup>25</sup> डोसीरो poetically for डोसी.<sup>26</sup> घोड़लो Is poetical for घोड़ो.<sup>27</sup> A corruption of ओरडो a room.<sup>28</sup> पहरे Is poetically used for पहरे.<sup>29</sup> This phrase is unintelligible.

It. दार means a wife वाटां copper bowls and पीगानी a little cup in which a paste of "kankū" is made with rosewater.

<sup>30</sup> This phrase is also unintelligible : लचके lit. means "in lumps."

## गीत १९.

वर वहुने परणावी घेर लई जती वेळा गावानुं गीत.

कावा रे बावा हुं परणीने आब्यो,  
सदा लाखनी धणीआणी लाब्यो.  
वीरा रे वीरा हुं परणीने आब्यो,  
मोटे भवासनी दीकरी लाब्यो.  
5 काका रे काका हुं परणीने आब्यो,  
मोटे वेरनी धणीआणी लाब्यो.  
मामा रे मामा हुं परणीने आब्यो,  
सासा ससरानी दीकरी लाब्यो,  
मासा रे मासा हुं परणीने आब्यो,  
10 शकता शाळानी बहेतु ने<sup>31</sup> लाब्यो.  
कूवा रे कूवा हुं परणीने आब्यो,  
उच्चा कुल्हनी धणीआणी लाब्यो.

पोळीभा भाइ पोळ उघाड,  
तारे वारणे लाडी लह वरेओ.  
15 बाई रे मेहरबाई घेर सणगार,  
तारे पुत लाडी लह वरेओ.  
बाई रे सुनाबाई तुधे उंबर धोवार,  
तारे भाई लाडी लह वरेओ.  
बाई रे मेहरबाई मोतीना चोक पुराव,  
20 तारे पुत लाडी लह वरेओ.  
बाई रे सुनाबाई धीए धीवा भर,  
तारे भाई लाडी लह वरेओ.  
वरेओ रे वरेओ मेहरबाईनो पुत,  
लाखेनी लाडी लह वरेओ.

## MISCELLANEA.

MISCELLANEOUS DATES FROM INSCRIPTIONS  
AND MSS.

1.—*Ante*, Vol. XIX. p. 6, I have attempted to prove that the Lakshmanasēna era commenced in A. D. 1119, that the years of the era were Kārtikādi years, and that, accordingly, to convert a Lakshmanasēna year into the corresponding year of the Saka era, we must add 1041, when the date falls in one of the months from Kārttika to Phālguna, and 1042, when the date falls in one of the months from Chaitra to Āsvina. To the six dates of the era which were then known to me I have added another date, *ante*, Vol. XXI. p. 50; and I would now draw attention to one more Lakshmanasēna date, which also works out correctly with my epoch.

According to the late Pandit Bhagvānlāl Indrajī, the Buddha-Gayā inscription of Asōkavalla, published by him in the *Journal Bo. As. Soc.*, Vol. XVI. p. 358, is dated in line 11:—

Srimal-Lakshmanasēnasy-ātita-rājyē sam 51  
Bhādra di 8 rā 29.

Judging from the editor's own translation—Samvat 51 of the reign of the illustrious Lakshmanasēna having elapsed,<sup>1</sup> the 8th day of the dark half of Bhādrapada, the 29th solar day”—it may be suspected that the original inscription has *Bhādra-vadi* instead of the *Bhādra di* of the printed text. However this may be, there can be no doubt that the inscription is dated the 8th of either of the lunar halves (probably, of the dark half) of the month Bhādrapada, being the 29th

day of the solar month, of the Lakshmanasēna year 51.

The date falling in the month Bhādrapada, the year of the date, supposing it to be the expired year 51, should correspond to Saka ( $51 + 1042 =$ ) 1093 expired; and the details of the date prove that such is actually the case. For in Saka 1093 expired the 8th *tithi* of the dark half of the *amanta* Bhādrapada ended about 19 h. after mean sunrise of the 25th August, A. D. 1171, causing that day to be *Bhādra-vadi* 8; and the same 25th August also was the 29th day of the solar month Bhādrapada, the *Simha-samkrānti* having taken place, by the *Surya-siddhānta*, 10 h. 4 m., or, by the *Ārya-siddhānta*, 8 h. 17 m. after mean sunrise of the 23rd July.

The fact that the above date, in addition to the lunar day, also gives us the day of the solar month, induces me to mention here that, similarly to what I have shown to be a common practice in Bengāli MSS.,<sup>2</sup> inscriptions also from Eastern India are sometimes dated according to the solar calendar. A clear and instructive example of this is furnished by the Tipura copper-plate, published by Colebrooke in the *Asiatic Researches*, Vol. IX. p. 403. That inscription is dated in Saka 1141 expired, according to Colebrooke *sūryya-gatyd tuladīne* 26, in reality *sūryya-gatyd Phālguna-dīne* 26. The 26th day of the solar Phālguna of Saka 1141 expired corresponds to the 19th February, A. D. 1220, the *Kumbha-samkrānti* having taken place 13 h. 3 m. after

<sup>31</sup> Poetical for बेहेन.

The real meaning is—‘the year 51 since the (com-

mencement of the) reign, (now) passed, of the illustrious Lakshmanasēna.’

<sup>2</sup> See *ante*, Vol. XXI. p. 49.

- Put your foot in the stirrup, brother Sôrâbji, and mount your horse.  
 Your aunt (father's sister) holds you by the hem of your garment.  
 Let go, aunt, let go your hold,  
 20 And I shall give you your due.  
 How can I forget the claims of her who took me in her lap,  
 • When my name was given me?<sup>3</sup>  
 Let us send a *hundi* (on some firm) in Gujarât, and get a good *patôri* (for  
 my aunt).  
 The bridegroom looks as bright as the Sun,  
 25 And as pure as the Moon.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 smelling the flowers,  
 And looks as beautiful as the flowers themselves.  
 The bridegroom stands under the festoons of flowers (that adorn the doorway)  
 chewing *pûn*,  
 And looks as delicate as a *pûn*-leaf.

## No. 9.

## Song sung at the close of the Wedding Ceremony.

- All hail this (blessed) day !  
 (On such a day) I would get my (other) sons married, if I had the means.  
 I would not make a moment's delay.  
 All hail this (blessed) day !  
 5 The Sun has risen auspiciously over my Mêhérwânji's<sup>4</sup> head.  
 We have celebrated the marriage of our Sôrâbji.  
 All hail this (blessed) day !  
 Brothers, have your little sons married,  
 (As) I have married my Sôrâbji and brought (the couple) home.  
 10 All hail this (blessed) day !  
 My Mêhérwânji dotes on his son and daughter-in-law.  
 My Ratanbâi's daughter and son-in-law are her petted children.  
 All hail this (blessed) day !  
 We hail with delight the rising of the Sun and the Moon.  
 15 We rejoice that my Sôrâbji's mother gave birth to a son like him.  
 All hail this (blessed) day !  
 I<sup>5</sup> gave thee an order, goldsmith :  
 I told thee to make an armlet for my Sôrâbji's arm,  
 And a nine-stringed necklace for my Sirinbâi.  
 20 I gave thee an order, mercer :  
 I told thee to bring a plaid for my Sôrâbji,  
 And a pair of *patôris* for my Sirinbâi.  
 I gave thee an order, jeweller :  
 I told thee to bring rings for my Sôrâbji,  
 25 And a pair of bracelets for my Sirinbâi.  
 Father-in-law, make your court-yard (gates) a little higher (?),  
 That my Sôrâbji may enter on horse-back.  
 All hail this (blessed) day !  
 My procession of wedding guests is too large to be accommodated (in your yard).  
 30 All hail this (blessed) day !  
 My Sôrâbji has won his bride in person.  
 And he has brought the Rânî Laksmanî<sup>6</sup> for a wife.  
 All hail this (blessed) day !

: It is the privilege of the father's sister to hold the baby in her arms, while the astrologer finds out a name for it.  
 See note 14, Part I.      <sup>5</sup> The bridegroom's mother is supposed to repeat these lines.      <sup>6</sup> An allegory.

## No. 10.

Song sung when the Bride is being sent to the house of her Parents-in-law  
after the Wedding.

- The pipes (that are being played) are made of green bamboo.  
 Sisters, our Sirinbâi is going to the house of her parents-in-law.  
 Sirinbâi, the fortunate grand-child of her (maternal) grand-father,<sup>7</sup>  
 Is married, and is going to the house of her parents-in-law.  
 5 How they will rejoice to see our Sirinbâi !  
 Sisters, our Sirinbâi is married, and is going to the house of her parents-in-law.  
 Her father has performed the meritorious act of giving his daughter in marriage,  
 And has acquired the blessings of Heaven.  
 It was fortunate that her father thought of this matter,  
 10 And gave Sirinbâi to good parents-in-law.  
 Her father has given her a chest full of treasure,  
 With which Sirinbâi sits in her room.  
 Her father has given Sirinbâi a milch cow,  
 So that she may have plenty of milk and curds (to eat).  
 15 Mother-in-law, (pray) do not use the cane<sup>8</sup> on Sirinbâi,  
 Or she will smart under it and will weep,  
 And long for her paternal abode.  
 Mother-in-law, (pray) treat our Sirinbâi with kindness,  
 And serve her with enough of food at her meals.<sup>9</sup>  
 20 Sirinbâi is the (pet) daughter of her father.  
 Sirinbâi is the eldest daughter-in-law in the family of her parents-in-law.  
 Mother-in-law, (pray) treat our Sirinbâi with magnanimity,  
 And refrain from giving her stale food.  
 Mother-in-law, you must not think that our Sirinbâi is as advanced in years as  
 she appears :  
 25 (It is only because) she has been brought up on curds and milk :  
 (It is only because) we have brought her up on lumps of butter.  
 Sirinbâi, why have you forgotten to take with you your marriage portion ?<sup>10</sup>  
 Fifteen strings of pearls comprise her marriage portion,  
 With which my Sirinbâi will adorn herself.  
 30 Fifteen strings of diamonds comprise her marriage portion,  
 Which have been purchased for her by her good brother.<sup>11</sup>
- \* \* \* \*
- Thy husband is come, Sirinbâi the Thakrâni.
- \* \* \* \*
- 35 The husband has been attracted by the graceful carriage of Sirinbâi.  
 Her father has presented her with a valuable *lîhâ*,  
 (Dressed) in which she goes to the house of her parents-in-law.  
 Sirinbâi, the beloved daughter of her father,  
 Is married and is going to the house of her parents-in-law.  
 40 Sirinbâi, you wear a necklace round your neck,  
 And the hearts of your father-in-law and your husband will rejoice.

<sup>7</sup> The names of many other relatives besides the maternal grandfather are used in succession.<sup>8</sup> It may be assumed that the bride is a child.<sup>9</sup> This throws a sidelight on the treatment young wives generally receive at the hands of their mothers-in-law.<sup>10</sup> *Qâ* is the word used in the text which means money settled upon a daughter by her father, or upon his wife by her husband, on the occasion of the marriage.<sup>11</sup> The father or brother may give any presents or settle any amount of money on the bride, but he is by no means bound to do so. It is the duty of the bride's parents, however, to give presents of wearing apparel to the bridegroom's relatives and rings and some other presents to the bridegroom, as tokens of their regard, whereas it is the duty of the bridegroom's father to settle a certain amount, generally in the shape of ornaments, on the bride, and give her many suits of clothing besides, to which she has an exclusive right.

## No. 11.

Song sung when the Bridegroom brings home his Bride.

Father, O father (mine), I am come home married,  
And have brought (with me) a wife worth a *lakh* and a quarter.<sup>12</sup>  
Brother, O brother (mine), I am come home married,  
And have brought a daughter from a magnificent house.  
5 Káká,<sup>13</sup> O Káká (mine), I am come home married,  
And have brought a wife from a noble family.  
Mámá, O Mámá<sup>14</sup> (mine), I have come home married,  
And have brought the daughter of a good father.  
Másá, O Másá<sup>15</sup> (mine), I have come home married,  
10 And have brought the sister of a powerful brother.  
Phúvá, O Phúvá<sup>16</sup> (mine), I have come home married,  
And have brought home a wife of noble birth.  
Brother gate-keeper, open (wide) your gate;  
For (Súrábji) is waiting at the gate with his bride.  
15 Sister Mêhérbáí, decorate your house,  
Because your son has come home with his bride.  
Sister Súnábáí, sprinkle the doorway with milk;<sup>17</sup>  
Your brother has come home with his bride.  
Sister Mêhérbáí, decorate the threshold with figures in pearls;<sup>18</sup>  
20 Your son has come home with his bride.  
Sister Súnábáí, fill your lamps with *ghí*;<sup>19</sup>  
Your brother has come home with his bride.  
It is Mêhérbáí's son who is married.  
He is come home with a bride worth *lakhs* (of rupees).

## गीत C.

वरणीनी वेळाए गावानु गीत.

पावरे ते पग इई चडो सोराबजी भाई  
माए ते पाळव साही रह्यां।  
मेळो मेळो रे माए पाळव अमारा  
कर तमारा आपशं।  
5 जेने जीव बराबर चाही उलेयौं  
तेना ते हक केम शुलझुं?  
मारी माएने सोभत साडी वल्यावी  
कसबी अलेचानी कांचली।  
पावरे ते पग इई चडो सोराबजी भाई  
10 मासी ते पाळव साही रह्यां।  
मेलो मेलो रे मासी पालव अमारा  
गुण तमारा गण्युं,  
जेने पारणे पोढाडी हालरडां गायां  
तेना ते हक केम शुलझुं?  
15 मारी मासीने कसबी साडी मंगावी

लीला ते घाडनी कांचली।  
पावरे ते पग इई चडो सोराबजी भाई  
फूई ने पाळव साही रह्यां।  
मेळो मेळो रे फूई पाळव अमारा  
20 कर तमारा आपशं।  
जेने खोळे बेसाडी नाम पडाव्यां  
तेना ते हक केम शुलझुं?  
गुजरात हुंडी शुलमांगे<sup>20</sup> भक्ती पतोरी मंगावीए  
सुरज सरीखां तेज वरनां  
25 चंद्रमा सरीखी नीरमलता।  
तोरण<sup>21</sup> उभा वर फूल सुघे  
फुल सरीखा कुटडा।  
नोरण उभा वर पान चावे  
पान सरीखा पातला।

<sup>12</sup> A figurative expression of the bride's value.

<sup>13</sup> The father's brother.

<sup>14</sup> The mother's brother.

<sup>15</sup> The husband of the mother's sister.

<sup>16</sup> The husband of the father's sister.

<sup>17</sup> As a mark of rejoicing.

<sup>18</sup> Also as a mark of rejoicing. It is the custom however, to light at least one lamp fed by *ghí* in the daytime, when the bride is being dressed in the suits of clothing, jewellery, etc., sent her by her parents-in-law on the occasion of the betrothal, and on all subsequent occasions when presents are given to her.

<sup>19</sup> This is somewhat unintelligible.

<sup>20</sup> The mother's brother.

<sup>21</sup> The husband of the father's sister.

<sup>22</sup> An allegory.

<sup>23</sup> Properly this should be तोरण हेठे उमा.

## गीत ९.

वहुदीकराने परणावीने धेर लई जती वेला  
मावानुं गीत.

धने धने दहाडो आजनो !  
 कंई होड ने परणाड मारा शीकरा.  
 मने घडी भोनी लागे नहीं वागे <sup>22</sup> दे.  
 धने धने दहाडो आजनो !  
 ५ मारा मेहरवान जी पर सवरा सुरज उगे भा.  
 मारा सोराब जीने परणावी धेर लाव्या दे.  
 धने धने दहाडो आजनो .  
 वीरा नाथलीभा <sup>23</sup> परणावो मारा भाई दे.  
 मारा सोराब जीने परणावी धेर लाव्या .  
 10 धने धने दहाडो रे आजनो !  
 मारा मेहरवान जीतुं वहवर लाडकुं.  
 मारी रतवान दहुं धीजमाई लाडकुं.  
 धने धने दहाडो रे आजनो !  
 जीरे चांदो ने सूरज भले उगेभा.  
 15 मारा सोराब जीनी माए भले जायो दे.  
 धने धने दहाडो रे आजनो !  
 कर्हीं मे तुने बारीओ दे सोनीपा <sup>24</sup>

सोनी घडजे मारा सोराब जीनो वेरखो.  
 मारी सीरीनबाईने नवसेरो हार.  
 20 कर्हीं मे तुने बारीओ रे डोसीरा <sup>25</sup>  
 डोसी लावजे मारा सोराब जीनी पामरी.  
 मारी सीरीनबाईने पतोरीनी जोर.  
 कर्हीं मे तुने बारीओ रे झवेरी.  
 झवेरी लावजे मारा सोराब जीना वेलीआं.  
 25 मारी सीरीनबाईने चुरानी जोर  
 कंई उंचां करो रे ससरा आंगणा.  
 मारा सोराब जीनो घोडुलोजे <sup>26</sup> माए.  
 धने धने दहाडो आजनो !  
 मारुं साहजन समाणुं नहीं जाए.  
 30 धने धने दहाडो रे आजनो .  
 मारो सोराब जी ते जाते जीती भावीओ,  
 इतो राणी लक्ष्मणीने परणी लावीओ  
 धने धने दहाडो रे आजनो !

## गीत १०.

## कन्याने सासरे वलावती वेला गावानुं गीत.

लीला ते वांसनी वांसली  
 साएली रे सीरीनबाई सासरे जाए.  
 ममावानी भागुगवंती सीरीनबाई दे,  
 साएली रे परणीने सासरे जाए.  
 ५ सीरीनबाईने जोई जोई तेओ हरखेदे,  
 साएली रे सीरीनबाई परणीने सासरे जाए.  
 बावाजीए कन्यादाप लीधां दे,  
 सीरीनबाईने परणावीने पुन लीधां दे,  
 बावाजीने ए वात भले सुझी दे,  
 10 सीरीनबाईने सारे सासरे लीधी दे,  
 बावाजीए आपी धननी वेटी दे,  
 सीरीनबाई लईने ओवरे <sup>27</sup> बेटी दे.  
 बावाजीए आपी हुझण गाय दे,  
 सीरीनबाई बेटी बेटी दहीं दुध खाय दे.  
 15 सासुजी चौटी ना हेशो दे,  
 चौटी चमचमशे ने रोशो दे.  
 सीरीनबाई पीयरनी वाट जोशो दे.  
 सासुजी हर्डां करजो भोळां दे,  
 मारी सीरीनबाईने ना पीरस्तां थोडां दे.  
 20 सासुजी हर्डां करजो घाडां दे,  
 मारी सीरीनबाईने ना पीरस्तां ठांडां दे.

सीरीनबाई तो बावाजीनी बेटी दे,  
 सीरीनबाई शशरानी बहु जेटी दे.  
 सासुजी एम ना जाणतां वह मोटी दे,  
 25 अमे एने दहीए ने दुधे पोखी दे,  
 अमे एने भाखण उंडे पोखी दे,  
 शीरीनबाई पहुं कांथ बीसन्यां दे,  
 पल्लरे <sup>28</sup> पनदर सेर मोती दे,  
 पेहेरे मारी सीरीनबाई पनोती दे,  
 30 पल्लरे पनदर सेर हीरा दे,  
 लाव्या मारी शीरीनबाईना वीरा दे.  
 दार वाटां ने पीगाणीओ दे. <sup>29</sup>  
 वर आयो सीरीनबाई उकराजी दे.  
 दार वाटां ने लचके दे, <sup>30</sup>  
 35 वर आयो सीरीनबाईनो लटके दे.  
 बावाजीए पेहेरावी चीर लाहे दे,  
 सीरीनबाई पेहेरीने सासरे जाय दे.  
 सीरीनबाई तो बावाजीनी व्हाली दे,  
 सीरीनबाई तो परणीने सासरे चाली दे.  
 40 सीरीनबाई तारे कोटे कंठी दे,  
 तारा वर ने ससरानां हरखे मन दे.

<sup>22</sup> आर i.e. time cannot be used in the plural. This however is poetical license. <sup>23</sup> Poetical form of नाना.  
<sup>24</sup> सोनी poetically for सोनी. <sup>25</sup> डोसीरो poetically for डोसी. <sup>26</sup> घोडुलो Is poetical for घोडो.

<sup>27</sup> A corruption of औरडो a room. <sup>28</sup> पल्लरे Is poetically used for पल्ले. <sup>29</sup> This phrase is unintelligible, lit. सूर नाम a wife घटां copper bowls and पिंगानी a little cup in which a paste of "kankū" is made with rosewater.

<sup>30</sup> This phrase is also unintelligible : लचके lit. means "in lumps."

## गीत १२.

वर वहुने परणाकी घेर लई जती वेळा गावानुं गीत.

बावा रे बावा हुं परणने आव्यो,  
सदा लाखनी धणीआणी लाव्यो.  
बीरा रे बीरा हुं परणने आव्यो,  
मोंटे अवासनी रीकरी लाव्यो.  
5 काका रे काका हुं परणने आव्यो,  
मोंटे घेरनी धणीआणी लाव्यो.  
मामा रे मामा हुं परणने आव्यो,  
सामा ससरानी रीकरी लाव्यो,  
मासा रे मासा हुं परणने आव्यो,  
10 शकता शाळानी बहनु ने<sup>31</sup> लाव्यो.  
फूवा रे फूवा हुं परणने आव्यो,  
उचा कुळनी धणीआणी लाव्यो.

पोळीआ भाई पोळ उंधाड,  
तारे बारणे लाडी लइ वरेझो.  
15 बाई रे मेहरबाई घेर सपगार,  
तारे पुत लाडी लइ वरेझो.  
बाई रे सुनाबाई तुथे उंचर धोबार,  
तारे भाई लाडी लइ वरेझो.  
बाई रे मेहरबाई मोतीना चोक उराव,  
20 तारे पुत लाडी लइ वरेझो.  
बाई रे सुनाबाई धीए धीवा भर,  
तारे भाई लाडी लइ वरेझो.  
वरेझो रे वरेझो मेहरबाईनो पुत,  
लाखेनी लाडी लइ वरेझो.

## MISCELLANEA.

MISCELLANEOUS DATES FROM INSCRIPTIONS  
AND MSS.

1.—*Ante*, Vol. XIX. p. 6, I have attempted to prove that the Lakshmanasēna era commenced in A. D. 1119, that the years of the era were Kārttikādi years, and that, accordingly, to convert a Lakshmanasēna year into the corresponding year of the Saka era, we must add 1041, when the date falls in one of the months from Kārttika to Phālguna, and 1042, when the date falls in one of the months from Chaitra to Āśvina. To the six dates of the era which were then known to me I have added another date, *ante*, Vol. XXI. p. 50; and I would now draw attention to one more Lakshmanasēna date, which also works out correctly with my epoch.

According to the late Pandit Bhagvānlāl Indrajī, the Buddha-Gayā inscription of Asōkavalla, published by him in the *Journal Bo. As. Soc.*, Vol. XVI. p. 358, is dated in line 11:—

Srimal-Lakshmanasēnasy-ātita-rājyē sam 51  
Bhādra di 8 rā 29.

Judging from the editor's own translation—Samvat 51 of the reign of the illustrious Lakshmanasēna having elapsed,<sup>1</sup> the 8th day of the dark half of Bhādrapada, the 29th solar day”—it may be suspected that the original inscription has *Bhādra-vadi* instead of the *Bhādra di* of the printed text. However this may be, there can be no doubt that the inscription is dated the 8th of either of the lunar halves (probably, of the dark half) of the month Bhādrapada, being the 29th

day of the solar month, of the Lakshmanasēna year 51.

The date falling in the month Bhādrapada, the year of the date, supposing it to be the expired year 51, should correspond to Saka (51 + 1042 = ) 1093 expired; and the details of the date prove that such is actually the case. For in Saka 1093 expired the 8th *tithi* of the dark half of the *amānta* Bhādrapada ended about 19 h. after mean sunrise of the 25th August, A. D. 1171, causing that day to be *Bhādra-vadi* 8; and the same 25th August also was the 29th day of the solar month Bhādrapada, the *Simha-samkrānti* having taken place, by the *Sūrya-siddhānta*, 10 h. 4 m., or, by the *Ārya-siddhānta*, 8 h. 17 m. after mean sunrise of the 28th July.

The fact that the above date, in addition to the lunar day, also gives us the day of the solar month, induces me to mention here that, similarly to what I have shown to be a common practice in Bengāli MSS.,<sup>2</sup> inscriptions also from Eastern India are sometimes dated according to the solar calendar. A clear and instructive example of this is furnished by the Tipura copper-plate, published by Colebrooke in the *Asiatic Researches*, Vol. IX. p. 403. That inscription is dated in Saka 1141 expired, according to Colebrooke *sūryya-gatyā tuladīne* 26, in reality *sūryya-gutyā Phālguna-dīne* 26. The 26th day of the solar Phālguna of Saka 1141 expired corresponds to the 19th February, A. D. 1220, the *Kumbha-samkrānti* having taken place 13 h. 3 m. after

<sup>31</sup> Poetical for बैहेन.

The real meaning is—'the year 51 since the (com-

mencement of the) reign, (now) passed, of the illustrious Lakshmanasēna.'

<sup>2</sup> See *ante*, Vol. XXI. p. 49.

mean sunrise of the 24th January. Now on the 19th February, A. D. 1220, the day of the date, the full-moon *tithi* commenced about one hour after mean sunrise, and there can hardly be a doubt that the donation recorded in the copper-plate was made on account of the full-moon. But although thus there was apparently every reason to follow the lunar calendar, the writer of the date evidently was induced by the practice of every-day life to give the date in the way in which he has done it.

And this date again leads me to draw attention to the date of the *Āmgachhi* copper-plate of *Vigrahapāladeva III.*, of which I have given an account, *ante*, Vol. XXI. pp. 97-101. The grant recorded in that inscription was made on the occasion of a lunar eclipse, i.e., on the full-moon *tithi*; and the inscription is dated in the 12th or 13th year of *Vigrahapāladeva's* reign, *Chaitradīnā 9*. We know that the inscription is later than A. D. 1053;<sup>9</sup> and, taking the expression *Chaitra-dīnā 9* to refer to solar time, and comparing the date of the Tipura grant, I would suggest Monday, the 2nd March, A. D. 1086, as an equivalent of the date which, perhaps might be considered to satisfy the requirements of the case. Monday, the 2nd March A. D. 1086, was the 9th day of the solar Chaitra; on that day the full-moon *tithi* commenced about 5 h. after mean sunrise, and there was a lunar eclipse on that particular full-moon. The eclipse was not visible in India; but we now have several other dates that record invisible eclipses. Should this suggestion be approved of, *Vigrahapāladeva III.* must be taken to have begun to reign about A. D. 1074.

Similar to the date of the *Āmgachhi* plate is the date of the Balasore copper-plate grant of *Purushottamadeva*, the king of Orissa, published *ante*, Vol. I. p. 355. According to Mr. Beames, *Purushottamadeva* ascended the throne in A. D. 1478, and his grant is dated in the fifth year of his reign, on Monday, the 10th day of the month of *Mēsha*, i.e. *Vaiśākha*, at the time of an eclipse. If the year of the accession of the king is correctly given, the date of the grant can only be Monday, the 7th April A. D. 1483, when there was an invisible eclipse of the sun; but by my calculations that day was the 11th (not the 10th) day of the solar *Vaiśākha*, the *Māskā-saṃkrānti* having taken place 17 h. 49 m. before mean sunrise of the 27th March, A. D. 1483.

2.—*Ante*, Vol. XVIII. pp. 251-252, I have treated of four dates of the *Āshāḍhādi* Vikrama years 1534, 1555, [15]83, and 1699; and Vol. XXI. p. 51, I have given two more such dates of the years 1574 and 1581. I can now draw attention to another date, of the *Āshāḍhādi* year 1713, which is particularly interesting, because it quotes, what we should expect to be the first day of the year, the first day of the bright half of the month *Āshāḍha*. According to the late Dr. Rājendralāl Mitra's *Notices*, Vol. V. p. 236, a MS. of the *Garga-paddhati* is dated:—

Saṃvat Āshāḍhādi 1713 Āshāḍha-māsē śuklē pakṣhē pratipach-Chhukravāsare.

This date works out properly only for the *Chaitrāddi* Vikrama year 1713 expired, for which the equivalent of the date is Friday, the 13th June A. D. 1656; and it thus proves distinctly that the *Āshāḍhādi* year really commences with the first day of the bright half of *Āshāḍha*, and not (as has been suggested) with a later day of the same month. For, did the *Āshāḍhādi* year commence after the first of the bright half of *Āshāḍha*, the year 1713 of the date (for purposes of calculation) would have been the *Kārtikādi* Vikrama year 1713, and the date would have fallen in A. D. 1657.

3.—I know only three dates which are expressly referred to the *Simha* era, and have given them already in my list of Vikrama dates (*ante*, Vol. XIX. pp. 24, 175, and 180; Nos. 9, 108, and 129), because they are all referred to the Vikrama era as well. About the European equivalents of two of these dates there is no doubt whatever; it is mainly in order to determine the proper equivalent of the third date, that I here put the three dates together.

(1). A copper-plate inscription of the Chauṅkyā Bhimadeva II. is dated—

śri-Vikrama-saṃvat 1266 varshē śri-Simha-saṃvat 96 varshē . . . Mārgga-śudi 14 Gurau—,

and the equivalent of this date, for Vikrama 1266 expired, is Thursday, the 12th November A. D. 1209. The difference between the *Simha* year and the Christian year is here 1113; between the *Simha* year and the expired (*Chaitrāddi*, or *Āshāḍhādi*, or *Kārtikādi*) Vikrama year, 1170.

(2). A Veraval stone inscription of the reign of the Vāghēla Arjunadeva is dated—

śri-nṛipa-Vikrama-saṃ 1320 . . . . .

the solar *Vaiśākha*, and on that day there also was a solar eclipse.

<sup>9</sup> This date, April A. D. 1086, was the 10th of

tathā sri-Simha-sam 151 varshē Āshādha-vadi 13 Ravaṇ—,

and the equivalent of this date, for the expired *Kārtikādi* Vikrama year 1320, is Sunday, the 25th May A. D. 1264. Here the difference between the Simha year and the Christian year is again 1113. The difference between the Simha year and the Vikrama year put down in the date is only 1169; but as the Vikrama year of the date is the expired *Kārtikādi* year 1320, which for the month of Āshādha is equivalent to the *Chaitrādi* or *Āshādhādi* year 1321, we may say that here too, the difference between the Simha year and the expired *Chaitrādi* or *Āshādhādi* Vikrama year is 1170. Compared with the first date, the date apparently proves that the Simha year was not a *Kārtikādi* year, but began either with Chaitra or with Āshādha.

(3). A stone inscription at Māngrol in Kāthiā-vāḍ, of the reign of the Chaulukya Kumārapāla, is dated—

śrimad-Vikrama-saṁvat 1202 tathā sri-Simha-saṁvat 32 Āsvina-vadi 13 Sōmē.

Here the difference between the Simha year and the Vikrama year put down in the date is again 1170, and, judging from the preceding dates, the Vikrama year 1202 should be the expired *Chaitrādi* or *Āshādhādi* Vikrama year 1202. The preceding dates shew besides that the corresponding European date should fall in A. D. (32 + 1113 =) 1145. When treating of this date before, I indicated that, taking the date purely as a Vikrama date, the choice, as regards its European equivalent, would lie between Monday, the 28th August A. D. 1144, when the 13th *tithi* of the dark half ended 16 h. 30 m. after mean sunrise, and Monday, the 15th October A. D. 1145, when the same *tithi* commenced 3 h. 58 m. after mean sunrise. Irrespectively of any considerations connected with the Simha era, the first of these two possible equivalents seemed objectionable because it would necessitate the assumption that the Vikrama year of the date had been quoted as a current year. Now a comparison of the two other Simha dates will shew that we must definitely decide in favour of Monday, the 15th October A. D. 1145, as the proper equivalent of this date, notwithstanding the fact that the *tithi* of the date did not end, but commenced on that day.

The three dates shew that the Simha year was not a *Kārtikādi* year, but they leave it uncertain whether it began with Chaitra or Āshādha. The question would have to be decided in favour of the *Āshādhādi* year, if the following date could be referred with confidence to the Simha era.

According to the *List of Antiquarian Remains Bo. Pres.* p. 312 (and *Archæol. Survey of West. India*, No. 2, p. 33), a short inscription at Girnār is dated—

Sam 53 varshē Chaitra-vadi 2 Sōmē.

Excepting, of course, dates of the Saptarshi era. I have not hitherto met with a single date from which the figures for the centuries of the year of the date have been purposely omitted; and therefore it does not seem to me at all improbable that the year 53 of this date may have to be referred to the Simha era. Now assuming the date to be a Simha date, the only possible equivalent of it would be Monday, the 13th March A. D. 1172, which was almost completely filled by the second *tithi* of the dark half of the amānta Chaitra. Monday, the 13th March A. D. 1172, however, belongs to the month Chaitra of either the *Āshādhādi* or the *Kārtikādi* (but not the *Chaitrādi*) Vikrama year (53 + 1170 =) 1228 expired; and, since we already have seen that the Simha year was not a *Kārtikādi* year, it would, with necessity, follow from this date that the Simha year commenced with the month Āshādha, (and was perhaps the original *Āshādhādi* year).

4.—Of the Chālukya Vikrama Varsha or era of the Western Chālukya king, Vikramāditya VI., Dr. Fleet has treated *ante*, Vol. VIII. pp. 187-193. My examination of a large number of dates of this era has yielded the results that, whatever may have been the day of the coronation of Vikramāditya VI., the years of the dates and the Jovian years quoted with them coincide with the lunar Saka years, beginning with Chaitra-sūdi 1 and ending with Phālguna-vadi 15; and that a Chālukya Vikrama year may be converted into the corresponding expired Saka year by the simple addition of 997. This may be seen from the following regular dates:—

(1). The Yēwār tablet (*ante*, Vol. VIII. p. 20) is dated: . . . Chālukya-Vikrama-varshada 2neya Pingala-saṁvatsarada Srāvāna-paurnṇamāsi Āditya-vāra sōmagrahapa-mahāparvavimittadīm. The corresponding date, for Saka (2+997=) 999 expired, which by the southern lunisolar system was the year Pingala, is Sunday, the 6th August A. D. 1077, when there was a lunar eclipse 21 h. 22 m. after mean sunrise.

(2). A stone-tablet at Kurtakōti (*ante*, Vol. VIII. p. 190, No. 9) is dated: . . . Chā.-Vi.-varsha[da\*] 7neya Dundubhi-saṁvatsarada Pushya-śuddha-tadige Ādityavāram-uttārāyaṇa-saṁkrānti-vyatipātāmdū. In Saka (7+997=) 1004 expired, the year Dundubhi, the 3rd *tithi* of the bright half of Pausha ended

4 h. 24 m. after mean sunrise of Sunday, the 25th December A. D. 1082, and the *Uttarāyana-samkranti* took place on the preceding day, 13 h. 43 m. after mean sunrise.

(3). According to Dr. Fleet (*ante*, Vol. VIII. p. 22) a stone-tablet at Alur records grants made 'at the time of the sun's commencing his progress to the north, on Thursday, the twelfth day of the bright fortnight of the month Pushya of the Prajāpati samvatsara, which was the sixteenth of the years of the glorious Chālukya king Vikrama.' In Saka (16+997=) 1013 expired, the year Prajāpati, the 12th *tithi* of the bright half of Pausa ended 12 h. 24 m. after mean sunrise of Thursday, the 25th December A. D. 1091, and the *Uttarāyana-samkranti* took place on the preceding day, 21 h. 36 m. after mean sunrise.

(4). A stone-tablet at Kiruvatti (*ante*, Vol. VIII. p. 191, No. 20) is dated : Chā.-Vi.-varishada 23neya Pramāthi-samvatsarada Jyēshtha-suddha paurnama(rūpa)māsiĀditya-vārasomagrahayanad-andu. The corresponding date, for Saka (24+997=) 1021 expired, the year Praumāthin, is Sunday, the 5th June A. D. 1099, when there was a lunar eclipse 16 h. 55 m. after mean sunrise.

(5). A stone-tablet at Kargudari (*ante*, Vol. X. p. 252) is dated : . . . Chā.-Vi.-varshada 33neya Sarvadhāri-samvatsarada Herjjuggiya (i.e., Āśvina) punnami Sōmavārad-andina. The corresponding date, for Saka (33+997=) 1080 expired, the year Sarvadhārin, is Monday, the 21st September A. D. 1108, when the full-moon *tithi* ended 21 h. 36 m. after mean sunrise.

The two following dates, taken together, prove that the Jovian years quoted in them commenced on the first day of the bright half of the lunar Chaitra, not at the time of the Mēsha-samkranti, nor on the 5th day of the bright half of Phālguna, the anniversary of the accession of the founder of the era.

(6). An inscription at Kattagēri (*ante*, Vol. VI. p. 138) is dated : . . . Chā.-Vi.-varshada 23neya Dhātu-samvatsarada Chaitra su (śu)ddha 5 Ādityavārad-andu. The corresponding date, for Saka (21+997=) 1018 expired, is Sunday, the 2nd March A. D. 1096, when the 5th *tithi* of the bright half ended 1 h. 12 m. after mean sunrise. As the Mēsha-samkranti did not take place till the 23rd March, A. D. 1096, the date shows that the Jovian year Dhātpi to which the date belonged commenced before the beginning of the solar year, 1018 expired, and did not coincide with the solar year.

(7). A stone-tablet of Belagāvīne (*ante*, Vol. V. p. 344) is dated 'on the occasion of an eclipse of

the sun on Sunday, the day of the new-moon of (the month) Phālguna of the Śrimukha saṃvatsara which was the 18th of the years of the glorious Chālukya Vikrama.' The corresponding date, for the *amānta* Phālguna of Saka (18+997=) 1015 expired, is Sunday, the 19th March A. D. 1094, when there was a solar eclipse, which was visible in India, at 5 h. 8 m. after mean sunrise. The fact that this day belonged to the Jovian year Śrimukha shews that that year did not commence (or end) on the 5th of the bright half of Phālguna; for, had such been the case, the year Śrimukha would have ended already on the 22nd February A. D. 1094, and the Jovian year of the date would have been Bhāva.

The following are some of the dates which do not work out satisfactorily :—

(8). An inscribed pillar at Aralēśwar (*ante*, Vol. VIII. p. 190, No. 4) is dated : . . . Chā.-Vi.-kālada 1neya Nala-samvatsarada Chaitrabahula-pañchami-Māngalavāra-Mēshasamkranti-vyatipātad-andu. The year of the date should be Saka (1+997=) 998 expired, but the date does not work out properly either for that year or for the immediately preceding and following years. The 5th *tithi* of the dark half of the *amānta* Chaitra of Saka 998 expired ended on Monday, the 28th March A. D. 1076, and the nearest Mēsha-samkranti took place on Wednesday, the 23rd March A. D. 1076. For Saka 997 expired the corresponding dates are Wednesday, the 8th April, and Tuesday, the 24th March, A. D. 1075; and for Saka 999 expired, Friday, the 17th March, and Thursday, the 23rd March, A. D. 1077.

(9). A stone-tablet at Wadagēri (*ib.* No. 5) is dated (on the anniversary of Vikramāditya's coronation) : . . . Chā.-Vi.-varsha-prathama-Nala-samvatsarada Phālguna-suddha-pañchami-Bri(bṛi)haspativārad-andu. The year of the date should again be Saka (1+997=) 998 expired; but the equivalents of the date both for that year and for the immediately preceding and following years are Tuesday, the 31st January A. D. 1077; Friday, the 12th February A. D. 1076; and Monday, the 19th February A. D. 1078.

(10). The Tidgundi copper-plate grant of Vikramāditya VI. (*ante*, Vol. I. p. 81) is dated : śri-Vikrama-kāla-samvatsarēshu shatsu attitēshu saptamē Duṇḍubhi-samvatsarē pravarttamāñś tasya Kārtika-su(śu)ddha-pratipad-Ādīvarā. Here the year of the date should be Saka (7+997=) 1004 expired, as in the date No. 2, above; but the equivalents of the date both for that year and for the immediately preceding and following years are Tuesday, the 25th October A. D. 1062.

Wednesday, the 6th October A. D. 1081; and Saturday, the 14th October A. D. 1083.

(11). A stone-tablet at Saundatti (*Jour. Bo. As. Soc.*, Vol. X. p. 202,) is dated in the 21st year, the Dhātu *sāmvatsara*, on Sunday, the 13th of the dark half of Pushya, and the moment when the sun was commencing his progress to the north. Here the year of the date should be Saka (21+997=) 1018 expired, as in the date No. 6, above; but in Saka 1018 expired the 13th *tithi* of the dark half of the *amīta* Pausha ended on Wednesday, the 14th January A. D. 1097, and the *Uttarāyana-samkrānti* took place on Wednesday, the 24th December A. D. 1096.

The Chālukya Vikrama era offers a comparatively far greater number of irregular dates than any other Hindu era. Here I will give only one more date which is of special interest on account of the doubtful meaning of the word employed to denote the week-day.

(12). According to Dr. Fleet (*Jour. Bo. As. Soc.*, Vol. X. p. 297) a stone-tablet at Konūr is dated 'in the 12th year of the era of the prosperous Chālukya Vikrama, being the Prabhava *sāmvatsara*, at the moment of the sun's commencement of his progress to the north, on Vaddavāra, the fourteenth day of the dark fortnight of Pausha.' The year of this date is Saka (12+997=) 1009 expired, which was the year Prabhava; and in that year the 14th *tithi* of the dark half of the *amīta* Pausha commenced 5 h. 6 m. before and ended 18 h. 29 m. after mean sunrise of Sunday, the 26th December A. D. 1087, and the *Uttarāyana-samkrānti* took place 1 h. 47 m. before mean sunrise of Saturday, the 25th December A. D. 1087. Now, that this is the *Uttarāyana-samkrānti* spoken of in the date, there can be no doubt; but according to ordinary rules the *tithi* that should have been joined with the Samkrānti is the 13th, during which the Samkrānti itself took place and which occupied about nineteen hours of Saturday, the 25th December, not the 14th which is actually put down in the date. There is the further difficulty that we do not know what day of the week is meant by the word *Vaddavāra* of the date. Judging from the

remarks of Mr. L. Rice on the word *vadda*, *ante*, Vol. VIII. p. 90, one would feel inclined to regard that word as a synonym of *mukhya* or *ādi*, and to take *Vaddavāra* as a name of Sunday. And in favour of this it might be urged, not only, that in the date under discussion the 14th *tithi* put down in the date did end on a Sunday, but also, that the date of the Anankond inscription of Rudradēva (*ante*, Vol. XI. p. 12)—Saka-varshamulu 1084 vunenti Chitrabhānu-sāmvatsara Māgha śu 13 Vaddavāramunāmdu<sup>5</sup>—undoubtedly corresponds to Sunday, the 20th January, A. D. 1163. On the other hand, it might very properly be suggested that in the date under discussion the 14th *tithi* had been wrongly quoted instead of the 13th,—a suggestion which would render it necessary to assign to *Vaddavāra* the meaning of Saturday; and in support of this interpretation, again, one might adduce the date of the Toragal inscription, published *ante*, Vol. XII. p. 97,—Sa(ā)ka-varshamulu 1110neya Plavamiga-sāmvatsarada Puśya(shya) bahula 10 Vaddavāra-v=uttarāyana-samkrāmaṇa-vyatipātalalu—, the proper equivalent of which without any doubt is Saturday, the 26th December, A. D. 1187. That *Vaddavāra* must be either Saturday or Sunday (not, as was suggested by the late Dr. Bhāu Dāji,<sup>6</sup> Wednesday or Thursday) is certain, and in my opinion the chances are in favour of Sunday; but the dates known to me are not sufficient to settle the question definitely.<sup>7</sup>

5.—*Ante*, Vol. XIX. p. 24, I have shewn that the word *saka* is occasionally employed in dates of the Vikrama era in the general sense of 'year.' A clear instance of this usage occurs in the following verse which is found in a MS. of Gaṅgādhara Sarasvati's *Svārdjyasyasiddhi*:

Vasv-abdhi-muny-avani-mīna-sakē Vṛi-  
shākhya-  
varshasya Māgha-sita-Vākpati-yukta-  
shashthyām !  
Gaṅgādharemdu-yatnā Sivayō padābjā  
bhakty-ā[r]pitā sukrītir=astu satām  
Sivāya H

The year of this date is the Vikrama year (not, as has been assumed, the Saka year) 1748 expired,

<sup>5</sup> In the *Jour. Beng. As. Soc.*, Vol. VII. p. 901, this is translated by 'Sunday.'

<sup>6</sup> See *Journal, Bo. As. Soc.*, Vol. X. p. 46

<sup>7</sup> In addition to the above, I find in Pāli, Sansk. *it. ante* *Old-Canarese Inscriptions* the following dates containing the word *Vaddavāra*:—

No. 87.—'Saka 1156, the Jaya *sāmvatsara*, "Vaddavāra," the day of the full-moon of . . . Vaīśīkha.' The corresponding date would be Saturday, the 15th April, A. D. 1234.

No. 93.—'Saka 1066, the Rudhirōdgāri *sāmvatsara*, "Vaddavāra," the fourteenth day of the dark fortnight

of Māgha.' Here the corresponding dates would be, for Ś. 1066 current = Rudhirōdgārin, Friday, the 4th February, A. D. 1144; and for Ś. 1066 expired, Tuesday, the 23rd January, A. D. 1145.

No. 225, of the time of the Yādava Rāmachandra.—'The twelfth year of his reign, the Svabhānu *sāmvatsara* (Saka 1205); "Vaddavāra," the fifth day of the bright fortnight of Phālguna.' Here the corresponding date, for Ś. 1205 expired = Subhānu, would be Wednesday the 23rd February, A. D. 1234; but for Ś. 1206 expire = Tārāya, Sunday, the 11th February, A. D. 1235.

and the corresponding date is Thursday, the 14th January, A. D. 1692. The Jorjan year Vrisha which is quoted in the date ended, by the Surya-

siddhânta rule without bija, on the 24th January, A. D. 1692.

Göttingen.

F. KIELHORN.

#### NOTES AND QUERIES.

##### MUSSELWOMAN.

It may be assumed that most writers on Oriental subjects know that the termination *man* in the word **Musselman** has no connection with the English termination *man* in such words as "Englishman," "Frenchman," etc. Indeed, no English writer would make such a mistake, in even purely English words, as to connect *German* and *Germen*, or *Burwoman* and *Burmen*, out of *German* and *Burman*. But a writer has at last been found, who can, in a publication professedly

intended for Oriental readers, perpetrate, by what the late Sir Henry Yule has styled "the process of Hobson-Jobson," the astounding error of **Musselman**. Here is the passage. *The Overland Mail* of Feb. 10, 1893, p. 47: "It is now reported that the lady has resolved to be 'converted' and become a *Musselman* and dame of the harem, which will secure the presumptive heirship to the throne for her son." This passage occurs in the course of an ill-natured bit of gossip about the "Khedive" Abbâs Pâshâ. R. C. TEMPLE.

#### BOOK NOTICE.

DIE HANDSCHRIFTEN-VERZEICHNISSE DER KÖNIGLICHEN BIBLIOTHEK ZU BERLIN. Fünfter Band. Verzeichniss der Sanskrit- und Prâkrit Handschriften von A. WEBER. Zweiter Band. Dritte Abtheilung. Berlin, A. Asher & Co. 1892. 4to. pp. i.-xxvii. 829-1363, with five plates.

The second section of the second volume of Prof. Weber's great catalogue of the Berlin MSS. appeared in 1888, and the preface to this, the third and concluding section, is dated June 1891, the book being published in the course of 1892.<sup>1</sup> It is a privilege, which I value, to be able to congratulate him on the successful completion of his most valuable work.

The present section deals mainly with Jaina literature not included in the *Siddhânta*. This occupies pp. 829-1136. It is followed (pp. 1139-1202) by a catalogue of further MSS. (principally Brâhmaical) added to the library between 1886 and 1889, and some fourteen pages of *addenda et corrigenda*. Then we have the indexes (admirably prepared) so necessary in a work of this kind, such as indexes of the names of the writers of the MSS., their relations and patrons; of the names of works; of the authors, their works, relations and patrons; and of all matters or names dealt with or referred to in the catalogue. An interesting list of the dates of the MSS. in chronological order is also given, from which we learn that the oldest MS. (a commentary on the *Uttarddyayanâsûtra*) in the collection is dated V. S. 1307, and that the next oldest (the *Kalpa-chârî*) V. S. 1334. A facsimile of a leaf of the former is given amongst the illustrations.

Altogether 901 MSS. are described in the 1202 pages of the three parts of this second volume. Of these, no less than 787 pages are devoted to the 250 Jaina MSS. which form perhaps the most complete and interesting part of the whole of this division of the library.

Dr. Weber's preface gives an account of its growth, and renders due acknowledgment to the Government of Bombay, for allowing Dr. Bühler to send to Berlin at intervals a nearly complete series of the texts of *Svätâmbara Siddhânta*, together with many other important Jaina works. It was this collection which formed the basis of the author's essays on the sacred literature of that community, a translation of which has been lately appearing in this *Journal*. The Library is also indebted to Prof. Garbe, who during his brief stay in India of a year and a half, sent home nearly three hundred MSS. on various subjects.

The work is printed with the care and accuracy, which has distinguished the preceding sections of this volume, and Dr. Weber warmly acknowledges the assistance rendered to him by Drs. Lewmann and Klatt in reading the proofs. This accuracy has not been attained without cost, and all scholars will sincerely regret that, as the author remarks, a good portion of his eyesight lies buried in the pages before us.

The preface contains an interesting note on the peculiarities of Jaina MSS., too long to quote here, but which is well worth the perusal of any person commencing the study of this class of work. They are specially distinguished by the neatness and accuracy with which they are written, equalled only, in Brâhmaical works, by MSS. of Vedic literature. The collection, as the professor points out, is rich in narrative-literature, affording a plenteous and almost unexplored mine of Indian folktales, and containing not infrequent references to things which connect India with the western world.

Again congratulating Dr. Weber on the completion of this striking monument of erudition combined with patient labour, I bring this note to a close.

G. A. G.

<sup>1</sup> For a notice of the first section, see ante, Vol. XVI. page 316, and of the second section, ante, Vol. XVIII. page 96.

## HIUEN TSIANG'S CAPITAL OF MAHARASHTRA.

BY J. F. FLEET, I.C.S., PH.D., C.I.E.

**I**N his account of the country of Mahārāshṭra, as the kingdom of the Western Chalukya king Pulikēśin II., Hiuen Tsang tells us, according to Mr. Beal's translation of the *Si-yu-ki* (*Buddhist Records of the Western World*, Vol. II. pp. 255, 257), that "the capital borders on the west on a great river . . . . Within and without the capital are five 'stūpas to mark the spots where the four past Buddhas walked and sat. They were built by Aśōkarāja. There are, besides these, other stūpas made of brick or stone, so many that it would be difficult to name them all. Not far to the south of the city is a saṅghārāma in which is a stone image of Kwan-tsz'-tsai Bôdhisattva."

The name of this capital is not mentioned. And, though two indications, which ought to locate it and determine its name, are given,—*viz.* that it was situated about 1,000 *li* or 167 miles to the east of Broach,<sup>1</sup> and between 2,400 and 2,500 *li* or roughly about 410 miles to the north-west of the capital of a country which is called in Chinese *Kong-kin-na-pu-lo*, and is supposed to be in Sanskrit Koṅkaṇapura,<sup>2</sup>—they have failed to do so; partly because the capital of *Kong-kin-na-pu-lo* has never yet been satisfactorily determined; and partly because there is no place due east of Broach or nearly so, at or anywhere near the required distance, which answers to the description that is given. The result has been a variety of surmises as to the name of this capital. And the question has never yet been disposed of.

Now, the real capital of the Western Chalukya dynasty was Bādāmi, the chief town of the tâlukâ of the same name in the Bijâpur District. But its surroundings do not answer to the description given by Hiuen Tsang. There is, it is true, a river, within four miles of the town,—the Malaprabhâ; but it is only a tributary of the Krishnâ, and it cannot be called one of the great rivers of India. And about three miles to the south by east of the town, there is a temple of Banaśamkârî,—with a variety of shrines, a large enclosure, and a tank that has a cloister round three sides of it,—which presents the appearance of a certain amount of antiquity; but there are no indications of Buddhism about it, and nothing to justify the supposition that it is a Brâhmaṇical adaptation of an ancient Buddhist saṅghârâma. Further, the cave-temples at Bādāmi are Jain and Brâhmaṇical,—not Buddhist. Again, neither in the town, nor in its neighbourhood, can any traces be found of any stūpas. And, finally, though the direction of Bādāmi from Broach, south-south-east, may be taken as answering to the statement that Broach was to the west or north-west of the capital of Mahārāshṭra, still its distance, 435 miles, is altogether incommensurate with the given distance, and is quite sufficient, in itself, to exclude the possibility of such an identification. Bādāmi, therefore, is undoubtedly inadmissible for the town referred to by Hiuen Tsang.

Mr. Beal has stated, in a footnote, the other suggestions that have been made, and some of the objections to them. Thus, M. V. de St. Martin proposed Daulatâbâd in the Nizâm's Dominions. But, though the distance and direction from Broach,—188 miles to the south-east,—are admissible, there is no river here; nor are there any Buddhist remains. Gen. Sir Alexander Cunningham has been in favour of Kalyâni, in the Nizâm's Dominions, which has on the west a large stream named Kailâsa. But here, again, there is nothing that can be called "a great river;" there are no Buddhist remains; the distance from Broach, about 372 miles towards the south-east, is far too much; and there is absolutely nothing to justify the supposition that Kalyâni was a place of any importance at all, until it became the Western Châlukya capital, after the restoration of the dynasty by Taila II. in A. D. 973. And Mr. Ferguson named "Toka, Phulthamba, or Paitan." But, as regards these, though Paithan, on the Gôdâvâri, in the Nizâm's Dominions, is well admissible on account of its ancient importance, and might be fairly so because it is only about 220 miles to the south-east from

<sup>1</sup> On the question of the real bearings, however, see further on.<sup>2</sup> See page 116 below, note 7.

Broach, no Buddhist remains have ever been discovered there. Tôka or Tôkêm, on the Gôdâvâri, in the Newâsa Tâlukâ of the Ahmednagar District, about 195 miles to the south-east of Broach, is nothing but an ordinary village, of not the slightest importance, except that it has a post-office and a few purely modern temples which are supposed to be invested with sanctity,—for which reasons alone it is mentioned in Gazetteers. And Phulthamba, properly Puntâmbê, on the same river, and in the Kôpargaon Tâlukâ of the same district, about 28 miles towards the north-west of Tôka, is nothing but a market-village with a railway station, and, in the same way, with a few entirely modern temples, and is mentioned in Gazetteers simply because it is such. Mr. Beal himself, locating the capital of *Kong-kin-na-pu-lo* near Golkonda in the Nizâm's Dominions, arrived at the conclusion that Hiuen Tsiang's capital of Mahârâshtra must be found near the Taptî river, or perhaps near the Girnâ, which flows through Nâsik and Khândesh and joins the Taptî about fifteen miles to the north of Erandôl. But he did not suggest any particular town. And, as I have already intimated, there is no place on either river, at or near the required distance from Broach, answering to the description given by Hiuen Tsiang.

My own attention was attracted specially to the point quite recently, in consequence of a visit to the cave-temples at Ajantâ (properly Ájîñthâ). They are described by Hiuen Tsiang, in his account of Mahârâshtra, and are located by him in a great mountain on the eastern frontier of the country. And they are, in fact, in the Chândôr or Sâtmalâ range,—just about the point where the range, which finally merges itself in the highlands that form the southern frontier of Berâr, turns towards the south. To the west of Ajantâ, the range runs through Nândgaon and Chândôr (properly Chândwad), and merges in the Sahyâdri chain in the north-west part of the Nâsik District. And what first forcibly struck my attention, when, after crossing the range from the direction of Ellôrâ, or rather after descending from the plateau which there runs along the southern crest of it, I was travelling along the north of it, is the conspicuous "wall-like boundary"<sup>3</sup> that it makes, from near Nândgaon to at least as far as Ajantâ, between Khândesh and the country to the south. In the neighbourhood of Nândgaon and Manmâd, where the range is much broken and the level of the country itself rises a good deal, this peculiar feature is not so well marked. But it develops itself again to the west of Manmâd. And, taking the range as a whole, there can be no doubt that, in direct continuation of the eastern frontier, on which Hiuen Tsiang placed the Ajantâ caves, it formed the natural northern frontier of the country which he was describing.

Now, the distance from Broach as given by the Chinese pilgrim, *vis.* 167 miles, must be accepted more or less closely. But, as regards the bearings, while the text of the *Si-yu-ki* says that Broach was to the west of the unnamed capital of Mahârâshtra (*loc. cit.* p. 259), still, however freely we may interpret the narrative, any easterly direction from Broach, even with a southerly bearing not sufficiently marked to require it to be called plainly south-easterly, carries us decidedly to the north of the Sâtmalâ range, and so keeps us outside the northern frontier of the country. On the other hand, however, Hwui-li, who wrote the *Life* of Hiuen Tsiang, says (Beal's *Life of Hiuen Tsiang*, p. 147) that the direction of Broach from the unnamed capital was north-west; and any approximately south-east bearing from Broach takes us, at the distance of 110 to 167 miles, well to the south of the Sâtmalâs. And I think, therefore, that the bearings given by Hwui-li must of necessity be more correct than those in the narrative from which extracts have been given above.

And there is still one other point to be mentioned. Mr. Beal's expression "the capital borders on the west on a great river" is,—possibly owing to want of punctuation,—not very explicit, to say the least. And I think that we must prefer the far plainer words made use of by M. Stanislas Julien (*Vie de Hiouen-Thsang*, p. 415),—"du côté de l'ouest, la capitale

<sup>3</sup> See the *Gazetteer of the Bombay Presidency*, Vol. XII., Khândesh, p. 5; also see Vol. XVI., Nâsik, p. 5.

est voisine d'un grand pluie," which apparently mean that the capital lay towards the west of the kingdom and was on or near a great river.<sup>4</sup> And I thus take it that we must locate the required place as far to the west as possible, consistently with maintaining, approximately, the given distance and direction from Broach.

Since, then, the given distance from Broach keeps us far away to the north of the real capital, Bādami, we have to look for some subordinate but important town, somewhere along or near the northern frontier and towards the western end of it, which was mistakenly spoken of as the capital by Hiuen Tsiang,— most probably because it was the basis of the military operations against Harshavardhana of Kanauj, which also are alluded to in his account, and because, in connection with those operations, Pulikēśin II. happened to be there at the time. And I feel no hesitation in deciding that the place, which must of necessity lie somewhere towards the west or north-west of the Nāsik District, is Nāsik itself. This town is about 128 miles to the south-south-east of Broach: the distance corresponds sufficiently well: and, accepting the statement of Hwui-li, so does the bearing; for Broach, lying actually to the north-north-west of Nāsik, may very fairly, in the rough manner followed by the Chinese pilgrims, be described as lying towards the north-west. And the surroundings of the town, which has been a place of importance from considerable antiquity, answer in detail to the description given by Hiuen Tsiang. It is on the Gōdāvāri, which, anywhere along its course, is always counted as one of the great rivers of India. Within a distance of six miles on the south-west, there is the Pāṇḍu-lēṇa group of Buddhist caves, in which we may locate the *sāṅghārāma* mentioned by the Chinese pilgrim. And finally, as regards the *stūpas* spoken of by him, one, at any rate, still exists,— near a small water-fall on the Gōdāvāri, about six miles west of the town.<sup>5</sup>

In conclusion, I would remark that, in my opinion, the country which Hiuen Tsiang has described might have been called more properly Kuntala (in Mahārāshṭra),— rather than Mahārāshṭra itself. To allow for the number of ninety-nine thousand villages, whether actual or traditional, which the Aihoṇe inscription allots to the three divisions of it, each called Mahārāshṭraka, the Mahārāshṭra country proper must, I think, have extended on the north up to the Narmadā, and on the east and north-east far beyond Ajantā. What Hiuen Tsiang was describing is really the kingdom of Pulikēśin II., or part of it. Now, the later Western Chālukyas of Kalyāṇi were specially known as "the lords of Kuntala." The dominions of their predecessors of Bādami appear to have coincided very much with their own dominions. And the existence of the Kuntala country may certainly be taken back to at least the time of Hiuen Tsiang; for it is mentioned, as a well-established and principal territorial division, in an inscription at Ajantā,<sup>6</sup> which, though possibly not quite so early as the period of Hiuen Tsiang, is at any rate not very much later in date. It is, moreover, mentioned there under circumstances which suggest the inference that the Ajantā caves were themselves in Kuntala.

It may be added that the given distance of about 410 miles to the south-east from Nāsik takes us to a very likely place indeed, Karṇṭī, as the capital of the country of Kong-kin-na-pu-lo. The actual distance here is, as near as possible, 403 miles, to the south-east. And, on the assumption, which appears to be correct, that the distances given by Hiuen Tsiang are always the distances from capital to capital, the distance and direction to Karṇṭī from

<sup>4</sup> The same meaning may, I think, be given to Mr. Beal's translation, by inserting a comma after "west." And very possibly he intended such a comma to be understood. But, as it stands, his sentence is decidedly enigmatical.

<sup>5</sup> *Gazetteer of the Bombay Presidency*, Vol. XVI., Nāsik, p. 539. It is there called a "burial mound;" but the details of the description shew it to be an undeniable *stūpa*.— To obviate unnecessary questioning, it may be stated that, in spite of its being a Buddhist site, and one, too, on the line of his route, Nāsik is nowhere mentioned by name by Hiuen Tsiang. So there is no objection of that kind,— *viz.* that he refers to it in any other connection,— against the identification for which I decide.— The matter seems to me so obvious, that it appears curious that no one has already hit on the true solution. But it probably required what I have been able to give it,— personal consideration on the spot.

<sup>6</sup> *Archæol. Surv. West. Ind.* Vol. IV. pp. 126, 127.— In an earlier time still, the name of Kuntala occurs in Varāh-mihira's *Bṛhat-Saṃhitā*, xvi. 11.

Conjeveram, *viz.* about 232 miles to the north-west-by-north, seem to answer sufficiently well to the statement made by the Chinese writers, that the capital of *Kong-kin-na-pu-lo* was about 2,000 *li*, or approximately 333 miles, to the north-west from Kāñchi, *i.e.* Conjeveram.<sup>7</sup>

#### DANISH COINS FROM TRANQUEBAR.

BY E. HULTZSCH, PH.D.; BANGALORE.

The seaport of Tranquebar is situated in the Māyavaram tālukā of the Tanjore district, 18 miles north of Negapatam. The only ancient Hindū building in it is a Saiva temple, which is partially washed away by the sea. This temple contains three Tamil inscriptions :—<sup>1</sup>

No. I.—An inscription which is dated in the 37th year of the reign of the Pāndya king Kō-Māravarman, (*alias*) Tribhuvanachakravartin Kulaśekharadēva.

No. II.—An inscription which is dated on the 20th day of the month of Kārttiigai of the cyclic year *Prabhava*, and which records a gift by a certain Irāmaiyan Ayyan, who was the agent of “the glorious Achchudappa-Nāyakkar A[y]yan.” According to the *Tanjore Manual*, pp. 750 ff., Achyutappa was the name of the second of the four Nāyaka rulers of Tāñjavūr. If he is meant, the date of the inscription would correspond to A. D. 1627.

No. III.—An inscription which is dated<sup>2</sup> in A. D. 1783, and which records that a certain Āpaduddhāraṇa-Setti, the son of Subrahmanyā-Setti, erected a flagstaff (*dhvajastambha*) and laid the pavement (*ta/aviśai*) of the temple.

The two last inscriptions call the temple Māśilāmani-Śivāra, while in the first, it is called Maṇīvannīśvara, and Tranquebar itself “Saḍāṅganpādi, *alias* Kulaśeṅgaranpāttinam (*i. e.* the city of Kulaśekhara).” The modern Tamil designation of Tranquebar, Tarāṅgampādi (*i. e.* “the village of the waves”), is evidently a corruption, produced through a popular etymology, of the form which occurs in Kulaśekhara’s inscription, Saḍāṅganpādi.<sup>3</sup> The intermediate form Tāḍāṅganpādi appears to be scribbled between lines 4 and 5 of the inscription No. II.

A large number of deserted buildings in the European style, the fort of “Dansborg,” and the tombstones with Danish epitaphs in the cemetery remind the visitor of this Indian Pompeii that it used to be the seat of the Government of a Danish colony. The Danes established an East India Company during the reign of Christian IV. in A. D. 1616.<sup>4</sup> Their first ship, the “Oeresund,” which left Denmark in August 1618, in charge of Roelant Crape, a Dutchman

<sup>7</sup> Beal, loc. cit. p. 253 and note 88. The *Si-yu-ki* says “north-wards;” and Hwui-li, “north-west.”—Some one or other has, doubtless, already commented on the curious appearance which the word Koikānpūra presents, as the name of a country. The Chinese transliteration *kong-kin-na* might also represent the Sanskrit *kr̥ṅkāna*, ‘a bracelet,’ or the Kanarese *keṅgānu*, ‘red eye,’ which occurs in *keṅgānāvakkī*, ‘the black Indian cuckoo, having red eyes.’ But the country lies so much in the direction of the province which in later records is called, with reference to the actual or traditional number of its villages, the Gaṅgāvādi Ninety-six-thousand, and which may very well have included Karṇīl, that I cannot help thinking that, in the Chinese *Kong-kin-na-pu-lo*, we may find the word Gaṅga or Kongāni. With Gaṅga for *kong-kin*, it is not easy to say what *na-pu-lo* can represent; unless it may be the Sanskrit *nāpura*, ‘an anklet,’ or *nāḍula* (also written *nāvalī*), ‘abounding with reeds, a reed-bed.’ With Koikāni for *kong-kin-na*, we might, if Kongāni can be shewn to be the ancient name of any river, take the whole word to be either Koikānipūra, ‘(the country of) the floods of the Kongāni,’ or Koikānipāra, ‘(the country of) the fords of the Kongāni.’—There was also a country named Kongū, which is suggested to be the modern Kodagu or Coorg (*Mysore Inscriptions*, p. xli.). And this name, too, might be found in the Chinese word. But, if Kongū is Coorg, it seems too far to the west for the country traversed by Hiuen Tsien.—Again, a Harihar inscription mentions a country named Kongāṇa (*id. p. 70*); it is distinct from the Koikāni, which is mentioned in the same passage.

<sup>1</sup> Nos. 75 to 77 of my *Progress Report for October 1890 to March 1891*; Madras G. O., 10th June 1891, No. 452, Public.

<sup>2</sup> The complete date of the inscription is :—“On the auspicious day, on which the *Uttirāttidinakshatra* fell on Friday, the 20th day of the month of *Āvani* of the Śībhūṣit year; which was current after the Śālivāhana-Saka year 1775 (read 1705) and the Kaliyuga year 4884.”

<sup>3</sup> Saḍāṅgan appears to be used in the sense of *śad-āṅga-vid*, ‘one who knows the six Āṅgas (of the Vēda).’ With Saḍāṅganpādi compare the term *chaturvēdi-mangalam*, which is frequently employed in Tamil inscriptions as the designation of an agrahāra.

<sup>4</sup> Pastor Fenger’s *History of the Tranquebar Mission*, Tranquebar 1868, p. 1.

by birth, was attacked by the Portuguese off the Coromandel coast and lost. The commander escaped with thirteen men to the court of Tanjore. Five other ships had left home in November 1618, in command of Ove Gedde, a Danish nobleman. Through the united efforts of Crape and Gedde, a treaty between Denmark and Achyutappa, the Nayaka of Tanjävür, was concluded in November 1620. By this treaty, the Nayaka ceded Tranquebar with fifteen neighbouring villages, — a strip of land of  $1\frac{1}{2}$  hours breadth and 2 hours length, — against an annual tribute of about Rs. 4,000.<sup>5</sup> Having laid the foundation of the fort of Dansborg, Gedde returned to Denmark, while Crape remained in charge of the new settlement. With one interruption (A. D. 1808 to 1814) the Danes continued to hold Tranquebar for more than two centuries until 1845, when it was purchased by the British. Since then, Tranquebar has lost its commercial importance to Negapatam, a former Dutch port,<sup>6</sup> which enjoys the advantage of being connected with the main-line of the South Indian Railway by a branch from Tanjore.

As appears from Mr. Neumann's great work on *Copper Coins*<sup>7</sup> and Mr. Weyl's *Catalogue of the Fonrobert Collection*,<sup>8</sup> the Danes issued a large number of types of colonial coins, most of which, however, are now rare or not procurable at all. A few years ago, Messrs. T. M. Ranga Chari and T. Desika Chari published the contents of their collection.<sup>9</sup> Through the kind offices of the Rev. T. Kreussler, who continued for some time to purchase on my account all coins which could be obtained at and near Tranquebar, I have since acquired a fairly representative collection, which is the subject of this paper. The abbreviations N, W, and B refer to the above-mentioned treatises of Mr. Neumann, Mr. Weyl, and Messrs. Ranga Chari and Desika Chari, respectively. For the preparation of the plaster casts, from which the accompanying Plate was copied, I am indebted to the kindness of Mr. B. Santappah, Curator of the Mysore Government Museum at Bangalore.

### I.—CHRISTIAN THE FOURTH.

(A. D. 1588 to 1648.)

No. 1. Lead. Weight,  $64\frac{1}{2}$  grains.

(N. 20646; W. 2802.)

Obv. C with 4 enclosed (the monogram of the king), surmounted by a crown.

Rev.	[. I. B.]
	CAS
	1645

This specimen is valuable on account of its complete date; on the copy noticed by Neumann, the last figure is missing, and the reverse of Weyl's copy is illegible. The letters I. B. on the reverse are supposed to stand for T. B., an abbreviation of the mint-town, Tranquebar; see Neumann's remark on his No. 20672. Cas, and Kas on later Danish coins, represents,— like the Anglo-Indian "cash,"— the Tamil word *kaśu*, 'a coin.'

### II.—FREDERICK THE THIRD.

(A. D. 1648 to 1670.)

No. 2. Copper. Average weight,  $12\frac{1}{2}$  grains.

(N. 20648; R. 1.)

Obv. F 3, crowned.

Rev. The Norwegian lion.

Neumann refers to a similar coin (N. 20647) with the date ANNO 1667 on the obverse.

<sup>5</sup> See Dr. Germann's *Johann Philipp Fabricius*, Erlangen 1865, p. 97.

<sup>6</sup> On the Dutch copper coins of Negapatam (Nāgapattanam) and Pulicat (Palavākādu) see Mr. Neumann's *Copper Coins*, Vol. III. p. 60 f. and Plate xlvi.

<sup>7</sup> *Beschreibung der bekanntesten Kupfermünzen*, Vol. III. Prag 1863, pp. 78 ff.

*Verzeichniss von Münzen und Denkmünzen der Jules Fonrobert'schen Sammlung*, Berlin 1878, pp. 193 ff.

*Indo-Danish Coins*; *Madras Journal of Literature and Science* or the Session 1888-89.

## III.—CHRISTIAN THE FIFTH.

(A. D. 1670 to 1699.)

**No. 3.** Lead. Weight,  $35\frac{1}{4}$ ,  $36\frac{1}{2}$ ,  $76\frac{1}{2}$  grains.

(N. 20668; W. 2803-4).

Obv. C 5, linked and crowned.

Rev. D O C, linked and crowned.

The letters D O C are the initials of "Dansk Ostindisk Compagni" (Danish East-Indian Company). According to Neumann, a lead coin of different type (N. 20661) bears the date 1687 on the obverse.

**No. 4.** Copper. Weight,  $11\frac{1}{4}$  grains.

(N. 20668; R. 4.)

Obv. Same as No. 3.

Rev. Blank.

**No. 5.** Copper. Average weight,  $13\frac{1}{2}$  grains.

(N. 20662-3; R. 2.)

Obv. Double C 5, linked and crowned; 8 on the left, and 9 on the right. Other specimens have 9 on the left, and 0 or 1 on the right.

Rev. D O C, linked and crowned; W on the left, H on the right, and VK below.

The figures 89, 90 and 91 on the obverse are abbreviations of the dates 1689, 1690 and 1691. According to Neumann, the letters W. H. V. K. on the reverse are the initials of the Danish officer who issued the coin.

**No. 6.** Copper. Average weight,  $12\frac{1}{2}$  grains.

(N. 20664-7; W. 2809-10; R. 3.)

Obv. Double C 5, linked and crowned.

Rev. D O C, linked and crowned; 1 on the left, 6 on the right, and 94 below. Other specimens have 92 or 97 below.

The figures on the reverse represent the dates 1692, 1694 and 1697. Neumann and Weyl also note the date 1693, R. the date 1699.

## IV.—FREDERICK THE FOURTH.

(A. D. 1699 to 1730.)

**No. 7.** Copper; one cash. Weight, 13,  $17\frac{1}{2}$  grains.

Obv. Double F 4, linked and crowned.

Rev. D O C, linked and crowned.

**No. 8.** Copper; two cash. Weight, 28 grains.

(N. 20671.)

Obv. Same as No. 7.

Rev. D O C, linked; 2 Kns below.

Neumann describes a four-cash piece, and both Neumann and Weyl a ten-cash piece of similar type.

**No. 9.** Copper. Average weight,  $12\frac{1}{4}$  grains.

(W. 2812; R. 5.)

Obv. A monogram, consisting of F and 4, crowned.

Rev. D O C, linked and crowned.

**No. 10.** Copper. Average weight,  $13\frac{1}{2}$  grains.

(N. 20673-4; R. 6.)

Obv. F 4, linked and crowned.

Rev. Same as No. 9.

## V.—CHRISTIAN THE SIXTH.

(A. D. 1730 to 1746.)

**No. 11.** Copper. Weight,  $17\frac{1}{2}$ , 19 grains.

(N. 20678; W. 2821.)

Obv. C with 6 enclosed, crowned; 17 on the left, worn on the right.

Rev. The Norwegian lion.

The figure 17 on the obverse is the first half of the date. Neumann notes the date 1730, and Weyl the date 1732.

**No. 12.** Copper; *one cash*. Average weight,  $12\frac{1}{2}$  grains.

(N. 20679; W. 2817.)

Obv. C with 6 enclosed, crowned.

Rev. D A C, linked and crowned.

The letters D A C, which from the time of Christian VI. take the place of D O C, are the initials of "Dansk Asiatiske Compagni" (Danish Asiatic Company).

**No. 13.** Copper; *one cash*. Weight, 10,  $12\frac{1}{2}$  grains.

(N. 20680.)

Obv. Same as No. 12, but not crowned.

Rev. Same as No. 12, but not crowned.

**No. 14.** Copper; *two cash*. Weight,  $23\frac{1}{2}$ ,  $30\frac{1}{4}$  grains.

(N. 20677.)

Obv. Same as No. 12.

Rev. Same as No. 12, with the addition of the figure 2 below.

**No. 15.** Copper; *four cash*. Average weight,  $40\frac{1}{2}$  grains.

(N. 20675-6; W. 2816; R. 3.)

Obv. Same as No. 12.

Rev. Same as No. 12, but 4 below.

**No. 16.** Copper; *four cash*. Weight,  $3\frac{1}{4}$  grains.

Same type as No. 15; but the letters C 6 on the obverse are reversed through a mistake of the engraver of the die.

## VI.—FREDERICK THE FIFTH.

(A. D. 1746 to 1766.)

**No. 17.** Copper; *four cash*. Average weight,  $36\frac{1}{2}$  grains.

(N. 20333; W. 2834; R. 9.)

Obv. F 5, linked and crowned.

Rev. D A C, linked and crowned; 17 on the left, 63 on the right, 4 below.

Neumann's No. 20682 and Weyl's No. 2832 have the different date 1761.

## VII.—CHRISTIAN THE SEVENTH.

(A. D. 1766 to 1808.)

**No. 18.** Silver; *one royalin*. Weight, 20,  $20\frac{1}{2}$  grains.

(W. 2842 ff.; R. 16.)

Obv. C with 7 enclosed, crowned.

Rev. The Danish coat-of-arms; 17 on the left, 73 on the right, I ROYALIN above.

According to Weyl, the latest date is 1792.

No. 19. Silver; *two royalins*. Weight, 40 grains.

(W. 2839 ff.; R. 15.)

Obv. Same as No. 18.

Rev. The Danish coat-of-arms; [17] on the left, 74 on the right, ∴ 2 ∴ ROYALINER above.

According to Weyl, the earliest date is 1768, and the latest 1807.

No. 20. Copper; *one cash*. Weight, 9 grains.

(N. 20707-8.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; [1]7 on the left, 6 \* on the right, I (i.e. I Kas) below.

The fourth figure of the date is lost. Neumann notes the later dates 1777 and 1780.

No. 21. Copper; *two cash*. Weight, 17½ grains.

(N. 20706; W. 2851.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; [17] on the left, 67 on the right, 2 below. Neumann notes the later dates 1770 and 1780.

No. 22. Copper; *four cash*, earlier type. Average weight, 36½ grains.

(N. 20693-7; W. 2839a ff.; R. 12.)

Obv. Same as No. 18.

Rev. D A C, linked and crowned; 17 on the left, 77 on the right, 4 below. Other specimens have 67, 68 and 70 on the right.

No. 23. Copper; *ten cash*, earlier type. Weight, 89½, 98½ grains.

(N. 20685-8; W. 2840; R. 11.)

Obv. Double C 7, linked and crowned.

Rev. D A C, linked and crowned; below it, X. KAS (for KAS) [Ao] (i.e. Anno) 1777, Another specimen has the date 1768. Neumann notes the intermediate dates 1770 and 1772.

No. 24. Copper; *four cash*, later type. Average weight, 36½ grains.

(N. 20698-705; W. 2859 ff.; R. 14.)

Obv. Same as No. 18.

Rev. { . IV .  
KAS  
1788

On this and other dies, the A of KAS looks like a V upside down. The earliest date is 1782, the latest 1807.

No. 25. Copper; *four cash*. Weight, 32 grains.

(N. 20701.)

Obv. Same as No. 18.

Rev. { [IV]  
KAS  
1786  
R

~~Initial B~~ is perhaps the initial of the Danish officer who issued the coin; compare No. 6.

No. 26. Copper; *four cash*. Weight, 39 grains.  
(W. 2855.)

Obv. Same as No. 18.

Rev. Same as No. 24, but VI instead of IV through a mistake of the engraver of the die. On the three specimens which have passed through my hands, the date is cut away; Weyl's specimen has [17]82.

No. 27. Copper; *ten cash*, later type. Weight, 98½ grains.  
(N. 20689-92; W. 2854 and 57; R. 13.)

Obv. Same as No. 18.

Rev. { . X .  
KAS  
1782

The latest date is 1790.

#### VIII.—FREDERICK THE SIXTH.

(A. D. 1808 to 1839.)

No. 28. Copper; *one cash*. Weight, 9½ grains.  
(N. 20730.)

Obv. F R (*i.e.* Fridericus Rex), linked and crowned; VI below.

Rev. { . I .  
KAS  
181[9]

No. 29. Copper; *four cash*. Average weight, 38 grains.  
(N. 20714-29; W. 2871 ff.; R. 18.)

Obv. Same as No. 28.

Rev. { . IV .  
KAS  
1815

On some of the coins of the year 1817, the S of KAS is reversed through a mistake of the engraver of the die. The latest date is 1839. As remarked by Messrs. Ranga Chari and Desika Chari, p. 9, Frederick VI. did not strike any coins at Tranquebar during the earlier portion of his reign between the years 1808 and 1814, as the Indian colonies of Denmark were then in the temporary possession of the English.

No. 30. Copper; *ten cash*. Average weight, 94½ grains.  
(N. 20709-13; W. 2868 and 82; R. 17.)

Obv. Same as No. 28.

Rev. { \*X\*  
KAS  
1816

The latest date is 1839.

#### IX.—CHRISTIAN THE EIGHTH.

(A. D. 1839 to 1848.)

No. 31. Copper; *four cash*. Average weight, 39½ grains.  
(N. 20732-37; W. 2884-89; R. 20.)

Obv. C R (*i.e.* Christianus Rex), linked and crowned; VIII below.

Rev. { . IV .  
KAS  
184[1]

The earliest date is 1840, and the latest 1845. Neumann (20731) and R. (19) note a ten-cash piece of 1842.

*Postscript.*

After I had passed the accompanying Plate for printing, I received from Mr. T. M. Ranga Chari, District Munsif of Trichinopoly, a specimen of the following coin of Christian VI.:

No. 32. Copper. Weight, 17 grains.

(N. 20681; W. 2818.)

Obv. Same as No. 13.

Rev. A monogram consisting of [T] and B.

The letters T B are an abbreviation of "Tranquebar;" see the remarks on No. 1. The monogram on the obverse of Neumann's and Weyl's specimens is surmounted by a crown, as on the obverse of No. 12.

NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, C. I. S.

(Continued from p. 98).

(2) On the writings of Tul'si Das.

In my *Modern Vernacular Literature of Hindustan*, I have given the following list of the poet's works which I had seen or heard of:—

1. *Rám-charit-máṇas* (the well-known *Rámáyan*).
2. *Gitábali*.
3. *Kabittábali*, or *Kabitta Rámáyan*.
4. *Dóhábali*.
5. *Chhappai Rámáyan*.
6. *Rám Sat'sai*.
7. *Jánakí Mangal*.
8. *Párbatí Mangal*.
9. *Bairágya Sandipini*.
10. *Rám Lalí Nahachhú*.
11. *Bar'wé Rámáyan*.
12. *Rámágyú* (*Rámájñá*) or *Rám Sagunábali*.
13. *Sankat Móchan*.
14. *Binay Patriká*.
15. *Hanumán Báhuk*.
16. *Rám Saldhá*.
17. *Kundaliyá Rámáyan*.
18. *Kar'ká Rámáyan*.
19. *Rádá Rámáyan*.
20. *Jhúl'ná Rámáyan*.
21. *Krishnábali*.

Some of the above are certainly apocryphal, and the following information since acquired may be useful.

Bandan Páthak, in the commencement of his commentary on *Rám Lalá Nahachhú*, says,—

*Aura bayé khaṭa grantha kē  
Tilé raché sujána !  
Alpa grantha khaṭa alpa-mati  
Birachata Bandana-gyána !!*

'Other learned men composed commentaries on the six other greater works, and now Bandan, small-minded one that he is, composes, according to his knowledge, commentaries on the six smaller ones.'

Mahādēv Prasid has written a gloss on this commentary, and he illustrates Bandan Pāthak's statement by remarks, of which the following is an abstract.

'That is to say, Tul'si Dās wrote twelve works, six greater and six lesser, as is proved by the verse of the well-known Pandit Rām Gulām Dvivēdi.

"The voice of The Holy Master Tul'si, blissful to the pious, acceptable to the Almighty, delightful to the universe, composed the *Rām Lalī Nahachhū* (1), *Birdgasandipinī* (2) and *Bar'wē* (3) pleasing the heart of the Lord. It sang the sweet *mangalas* of Pārvatī (4) and Jānaki (5), and composed the *Rāmagyād* (6) charming like the Cow of Plenty. After uniting *Dōhās* (*dōhā-bandh*) (7), *Kabittas* (8) and *Gītas* (9), it told the tale of Kishna (10), and fixed all subjects, (i.e. *omne scibile*) in the *Rāmāyan* (11) and the *Binay* (12)."

Bandan Pāthak, in his *Mānas Sankāvali*, says that he was a pupil of Chōp (or Chōpaī) Dās, who was a pupil of Rām Gulām, and, in another *Kabitta*, he says that Tul'si Dās taught the *Mānas Rāmāyan* (i.e., *Rām-charit-mānas*) to Rām Dās, who taught it to Rām Dīn Jyōtishī, who taught it to Dhanī Rām, who taught it to Mān Dās, who taught it to Rām Gulām. Rām Gulām's authority is therefore of considerable weight.<sup>1</sup>

On the other hand, Pandit Sēsh Datt Sarmā (alias Phanēs Datt), who (according to the *Mānasa Mayanku* was also a pupil-descendant of Tul'si Dās, and whose authority is of equal weight), not only recognizes the work called the *Sat'sai*, which is not mentioned in Rām Gulām's list, as authentic, but has also written a commentary on it.

There are, in my opinion, only two arguments in favour of the authenticity of the *Sat'sai*. The first is that mentioned above, that it was commented upon by Sēsh Datt<sup>2</sup>. The second is that it is possible, though improbable, that by, 'Dōhā-bandh,' Rām Gulām Dvivēdi meant the *Sat'sai*, which is written throughout in the *Dōhā* metre, and not the *Dōhabali*. There can be no doubt that the collection of verses commonly known as the *Dōhabali*, is not a poem consisting of one connected whole. It is a patchwork largely composed of *dōhās* extracted from other works of the poet. To show this, I have drawn up the following table, showing where each verse in the *Dōhabali*, so far as identified, originally came from. It has been done with the help of native friends, especially Babu Rām Dīn Singh already mentioned. It is as complete as we could make it in default of full indexes of all the works of the poet.

<sup>1</sup> Bandan Pāthak has great authority. It must, however, be noted that Pandit Sudhakar Dvivēdi altogether denies this *Guru*-succession, and that the second *Kabitta* referred to above, is by him. He says that Tul'si Dās had no disciples. If he had, they would have called themselves *Tul'siddhāsīs*, just as we have *Kabirpanthīs*, *Darīlādīsīs* and the like.

Rām Gulām Dvivēdi belonged to Mirzāpur, and was born of a poor and ignorant family. He took service (*phriddārī*) under a cotton merchant and used to delight in studying the writings of Tul'si Dās. At length his ingenious explanations of the *Rāmāyan* so charmed the *banījīs* who listened to him; that they subscribed together and appointed a place for him, where he could recite the poem to their heart's content. Finally, by hook or crook, they obtained for him old MSS. of the poet's works, from which he compiled a very correct text. He was a great Pandit, and wrote a *Kabittabali* and other works. His principal pupils were a blind metal worker (*kasīrū*), who was the Chōpaī Dās above mentioned, and Līlā Chhakkan Lāl, whose name is frequently mentioned in this paper. According to other accounts, Chōpaī Dās was a *Sannyāsi* (*Giri*). Rām Gulām died in Sambat 1888 (1831 A. D.).

<sup>2</sup> In connexion with this, the following *Kabitta* by Kōdō Rām, a pupil of Jānaki Sarmā, the son of Sēsh Datt, may be noted.

*Mānasa* (1), *gītbali* (2), *kabitabali* (3) *bandī*, *kṛishnagīta-abali* (4) *gāi satasai* (5) *niramāi hai*!  
*Pārabati-mangala* (6) *kahi*, *mangala kahi Jānaki ki* (7), *Rāmūjīl* (8), *nahachhū* (9) *anurāga-yukta*.  
*gāi hai*!!

*Baravī* (10), *bālrāgyusandipani* (11) *bandī*, *binai-patrikī* (12) *banīi jā meñ prēmīa para chhīi hai*!  
*Nimī-kalī-kīśā-māni* *Tulasi kṛīla tōrē khvīz aīsī nahiñ kali meñ kōu kabī kē kavītā hai*!!

In this list the *Sat'sai* is substituted for the *Dōhabali*.

*Explanation of Abbreviations.*

Ag. = Rāmāgyā.  
 Bai. = Bairāgya Sandipini.  
 Sat. = Sat'sai.  
 Rām. = Rām-charit-mānas (Bā = Bāl-kānd, A. = Ayōdhyā-k°, Ār. = Āranya-k°, Ki = Kishkindhya-k°, Su = Sundar-k°, Lm. = Lankā-k°, and Ut. = Uttar-kānd).

No. of verse in Dōhābali	Where found elsewhere.	No. of verse in Dōhābali	Where found elsewhere.
1	Ag. VII., 21* Bai. I.* Sat. I., 2.†	102	Sat. I., 59.
2	Ag. III., 7*	103	Sat. I., 60.
3	Ag. III., 14.	105	Rām. Bā. 29(b).
4	Ag. II., 35.	113	Rām. Ut. 72(a).
5	Ag. VII., 28.	114	Rām. Ut. 25.
6	Rām. Bā. 21.*	115	Rām. Lm. 47(a).
7	Sat. I., 30.	116	Rām. A. 87.
9	Rām. Bā. 20.	117	Ag. IV., 15.
10	Sat. II., 24.	119	Ag. IV., 18.
11	Rām. Bā. 26.	120	Ag. IV., 17.
13	Sat. II., 7.	121	Ag. IV., 16.
16	Sat. II., 11.	122	Ag. IV., 28.
20	Sat. I., 37.	123	Rām. A. 93.
24	Sat. I., 29.	124	Rām. Ki. 26.
25	Rām. Bā. 19.	125	Rām. Ut. 34.
26	Rām. Bā. 27.	126	Rām. Ut. 122(a).
28	Ag. V., 1.	127	Rām. Ut. 104(a).
29	Sat. II., 57.	128	Rām. Ut. 119(b).
30	Rām. Bā. 22.	129	Rām. Lm. 3.
31	Rām. Bā. 25.	130	Rām. Lm. Introduction.
32	Rām. Bā. 24.	131	Rām. Su. 46.
33	Cf. 277. Sat. I., 107, Bai I., 15.	132	Rām. Ut. 61.
50	Rām. Bā. 29 (a).	133	Rām. Ut. 90(a).
52	Sat. I., 62.	134	Rām. Ut. 90(b).
54	Sat. I., 41.	135	Rām. Ut. 92(b).
57	Sat. I., 109.	137	Rām. Ut. 89(a).
69	Sat. I., 45.	138	Rām. Ut. 78(a).
78	Sat. II., 4.	139	Rām. A. 185.
79	Sat. II., 3.	145	Sat. II., 5.
91	Sat. VII., 124.	147	Sat. II., 1.
96	Sat. I., 55.	156	Rām. Ār. 30. (Kh. B., 64).
97	Sat. I., 56.	158	Ag. III., 35.
100	Sat. I., 57.	161	Rām. Ut. 19(c).
101	Rām. Lm. 2.	163	Rām. Su. 49(b).

\* For convenience, all references are to Chhakkan Lāl's one volume edition of the 12 works. The numbers vary slightly in different editions. When the variation is considerable I give also the numbering of the Khuṇg Bilās Press edition of Rām.; thus, Kh. B., 64.

† The edition of the Sat'sai referred to is that with Baij'nāth's commentary. There are often slight variations in the readings between the Sat'sai and the Dīhābali.

No. of verse in Döhâbâlî.	Where found elsewhere.	No. of verse in Döhâbâlî.	Where found elsewhere.
174	Ag. VI., 34.	264	Râm. År. 32(a) (Kh. B., 66(a)).
175	Ag. I., 21.	265	Râm. År. 37 (Kh. B., 71).
179	Râm. Ut. 130(a).	266	Râm. A. 47.
181	Râm. Bâ. 28(b).	267	Râm. År. 40 (b) (Kh. B., 74(b)).
184	Ag. VII., 14.	269	Râm. Ut. 73(a).
185	Râm. Ut. 22.	270	Râm. A. 180.
188	Sat. I., 28.	271	Râm. Lm. 77.
189	Râm. Bâ. 265.	272	Râm. Ut. 118(b).
193	Râm. Bâ. 32(b).	273	Râm. Ut. 89(b).
195	Râm. Bâ. 31.	275	Râm. Bâ. 140.
196	Râm. Bâ. 10(b).	276	Cf. 38, Sat. I., 107, Bai I., 15.
198	Sat. I., 43.	277	Sat. I., 82.
199	Râm. A. 126.	278	Sat. I., 94.
205	Râm. A. 230.	279	Sat. I., 92.
206	Râm. A. 214.	280	Sat. I., 83.
209	Ag. IV., 23.	281	Sat. I., 91.
210	Ag. III., 27.	282	Sat. I., 90.
211	Ag. IV., 27.	283	Sat. I., 86.
212	Ag. VII., 17.	284	Sat. I., 88.
213	Ag. VII., 18.	285	Sat. I., 89.
214	Ag. III., 26.	286	Sat. I., 84.
215	Sat. I., 40.	287	Sat. I., 79.
217	Râm. A. 42.	288	Sat. I., 80.
218	Ag. VII., 19.	289	Sat. I., 85.
226	Ag. III., 19.	290	Sat. I., 87.
227	Ag. III., 20	291	Sat. I., 73.
228	Ag. VI., 35.	292	Sat. I., 74.
229	Ag. VI., 22.	293	Sat. I., 75.
230	Ag. II., 22.	294	Sat. I., 76.
231	Ag. VII., 2.	295	Sat. I., 77.
232	Ag. III., 22.	296	Sat. I., 105.
233	Ag. V., 22.	297	Sat. I., 103.
237	{ Râm. Ki. Introduction.	298	Sat. I., 99.
238		299	Sat. I., 104.
241	Râm. A. 77.	300	Sat. I., 102.
242	Sat. I., 49.	301	Sat. I., 96.
247	Râm. A. 92.	302	Sat. I., 106.
252	Sat. II., 29.	303	Sat. I., 108.
256	Sat. II., 8.	304	Râm. Ut. 33.
259	Sat. IV., 23	305	Râm. A. 280.
261	{ Râm. Ut. 70.	306	Sat. IV., 30.
262		307	Râm. Bâ. 7(a).
263	Râm. Ut. 71(a).	308	

No. of verse in Dohabali.	Where found elsewhere.	No. of verse in Dohabali.	Where found elsewhere.
369	Rām. Bā. 6.	476	Sat. VII., 26.
370	Rām. Ut. 95(b).	477	Sat. VII., 28.
372	Rām. Bā. 7(b).	478	Sat. VII., 116.
373	Sat. VII., 95.	479	Sat. VII., 29.
377	Sat. VII., 94.	480	Rām. A. 172.
378	Sat. V. 32.	481	Sat. VII., 30.
382	Sat. VII., 102.	484	Rām. Lm. 16(b).
384	Sat. VII., 96.	485	Sat. VII., 57.
386	Rām. Ut. 73(b).	486	Sat. VII., 31.
387	Sat. VII., 97.	487	Sat. VII., 32.
389	Sat. VII., 103.	488	Sat. VII., 33.
398	Sat. VII., 52.	490	Sat. VII., 34.
399	Sat. VII., 44.	492	Sat. VII., 35.
404	Sat. VII., 105.	494	Sat. VII., 36.
407	Rām. Ut. 39.	496	Sat. VII., 37.
413	Sat. VII., 106.	500	Sat. VII., 68.
414	Sat. III., 91.	503	Rām. A. 179.
420	Sat. VII., 54. Ag. VII., 23.	505	Sat. VII., 70.
421	Rām. A. 63.	506	Sat. VII., 71.
425	Sat. VII., 107.	507	Sat. VII., 11.
426	Sat. VII., 108.	508	Sat. VII., 10.
428	Sat. VII., 112.	509	Sat. VII., 72.
431	Sat. VII., 109.	510	Sat. VII., 73.
433	Sat. VII., 113.	512	Sat. VII., 74.
435	Sat. VII., 114.	514	Sat. VII., 75.
437	Sat. VII., 119.	516	Sat. VII., 76.
439	Rām. Bā. 274.	517	Sat. VII., 77.
441	Sat. VII., 101.	518	Sat. VII., 78.
442	Sat. VII., 100.	519	Sat. VII., 79.
446	Sat. VII., 115.	520	Sat. VII., 80.
447	Sat. VII., 47 (46).	521	Sat. VII., 81.
449	Sat. II., 15.	522	Rām. A. 314.
450	Rām. Bā. 159 (b).	523	Rām. A. 305.
451	Sat. VII., 39.	524	Rām. Su. 37 (slight variation).
461	Ag. VII., 15.	525	Sat. VII., 82.
462	Ag. I., 17.	526	Sat. VII., 83.
463	Ag. I., 18.	527	Sat. VII., 84.
465	Sat. VII., 40.	529	Sat. VII., 85.
466	Sat. VII., 41.	530	Sat. VII., 86.
469	Sat. I., 54.	539	Sat. VII., 87.
470	Sat. VII., 129.	540	Rām. A. 70.
474	Sat. VII., 25.	541	Rām. A. 174.
475	Sat. VII., 27.	542	Rām. Ar. 5(a) (Kh B., 8(a)).

No. of verse in Dôhâbalî.	Where found elsewhere.	No. of verse in Dôhâbalî	Where found elsewhere.
543	Râm. Su. 43.	557	Sat. VII., 122.
545	Sat. VII., 88.	559	Sat. VII., 63.
547	Sat. VII., 120.	560	Sat. VII., 123.
548	Sat. VII., 121.	561	{ Râm. Ut. 103(ba).
549	Sat. VII., 62.	562	{ Râm. Ut. 103(a).
550	{ Râm. Ut. 98.	565	Râm. Bâ. 32(a).
551		567	Ag. VI., 25.
552	{ Râm. Ut. 99.	569	Ag. III., 21.
553		572	Sat. VII., 125.
555	Râm. Ut. 100(b).		

It will thus appear that the *Dôhâbalî* is in great measure a collection of verses selected from other works of the poet, and that hence it can hardly be an original work by him. It is quite possibly an anthology selected by some later admirer. Its contents, too, justify this theory : for the separate *dôhâs* (there are 572) have little connexion with each other, and the work in no way forms one connected whole.

It must however, be admitted that there is one very serious difficulty already alluded to, in the way of assuming that the work in *dôhâ* metre referred to by Râm Gulâm Dvivêdi, is the *Sat'sai*. That is the date given in I, 21. It is most improbable that Tul'si Dâs should have used as a date the Current Sambat year, a thing which was not the custom in the North-West in his time, and which he does nowhere else, and it is also most improbable that he should have made a mistake in such a matter. This leads to the conclusion that, if the *Sat'sai* is genuine, at least that verse is an interpolation by a later writer, whose power of imitating his master's style was greater than his knowledge of astronomy.

Pandit Sudhâkar Dvivêdi points out to me that the style also of the *Sat'sai* differs considerably from that of undoubted works of Tul'si Dâs. The *dôhâs* in it which also occur in the *Dôhâbalî* (some 127 in number) are in his style, but the rest present many points of difference. The first *dôhâ*, or invocation, is in a form never used by the poet, and words occurring in the poem, such as, *khasama*,<sup>3</sup> (i, 65), *papîhard* (i, 81), *khatû* (ii, 9), *niramôkha* (ii, 13), *jagatra* (ii, 40), *agata* (in some copies), *giraha* (ii, 46), *basti* (ii, 55), *pukumi* (ii, 58), *apagata khé* (ii, 80), *gurugama* (ii, 81), *ahanisa* (ii, 92), *punah* (iv, 99), *mâmild* (vii, 110), *kamâna* (vii, 111), are never found in these forms in his acknowledged works. So also, the whole of the well-known third *sarga* with its enigmatical verses is self-condemnatory. Tul'si Dâs, according to tradition, strongly condemned *khatâ* verses like these, and blamed Sûr Dâs for writing such. The subject matter is no doubt Tul'si Dâs's. The teaching and philosophy are his, but the whole language betrays the hand of an imitator.

For these reasons, the best Banâras pandits of modern times deny the authenticity of the *Sat'sai*. As regards Sêsh Datt, they say, he wrote before its genuineness was questioned, and hence the fact that he wrote a commentary to it has small force as an argument. The best authorities of the present day consider that it is the work of some other Tul'si Dâs, probably a Kiyasth of that name, who, some say, lived in GhâZIPUR. The main difference between his teaching and that of the older poet of the same name is, that he inculcates more than the latter the worship of Siti, and hence commenced his work on the festival of her birth. This is explained by the supposition that he was originally a Sûkta before becoming a Vaishnava and that his new belief is coloured by his former predilections. He borrowed numerous verses

<sup>3</sup> But *khasama* also occurs in K. Râm., Ut., 24, 4.

of the older poet in his composition. Pandit Sudhākar Dvivēdī informs me that his own father was a pupil, in the *Rāmāyana*, of the Chhakkan Lāl already mentioned, and that he himself had learned many things from him. Chhakkan Lāl told him many times that his preceptor's, Rām Gulām Dvivēdī's, opinion was that the *Sat'sai* was certainly not composed by the great Tul'sī Dās.

My own opinion is that the authenticity of the *Sat'sai* is at least doubtful. There is much to be said on both sides. The date, if the verse in which it occurs is genuine, is certainly against the authenticity, so is the style, and so is the opinion of many native scholars. A fact, which also lends strength to this side, is that if we take the date as a Sāka and not as a Vikrama year, the week-day comes right, but the year A.D.<sup>4</sup> will be a century later than the time of Tul'sī Dās. On the other hand, the authenticity of the *Sat'sai* was not impugned till the time of Rām Gulām Dvivēdī, who died in 1831 A.D. The fact of the large number of *dōhās* which are common both to the *Dōhābali* and the *Sat'sai* must be considered. The author of one must have borrowed from the other, and the question is which did so. If the author of the *Sat'sai* borrowed *dōhās* from the older Tul'sī Dās to suit his purpose, why did he borrow only from the *Dōhābali*, and, with one or two exceptions, only those verses in the *Dōhābali* which are not found elsewhere in the poet's works. We should have expected the author of the *Sat'sai* to have borrowed freely from the thousands of other *dōhās* written by Tul'sī Dās, and yet he does not borrow one except from the *Dōhābali*. On the other hand, the *Dōhābali* admittedly borrows freely from every work of Tul'sī Dās in which *dōhās* occur, from the *Rāmdyā*, the *Birdg Sandipini*, and the *Rām-charit-mānas*, besides containing 127 verses occurring in the *Sat'sai*. *A priori* therefore, it would appear more probable that the author of the *Dōhābali* borrowed from the *Sat'sai*, rather than that the author of the *Sat'sai* borrowed from the *Dōhābali*. I cannot get over the violent improbability that the author of the *Sat'sai*, if a plagiarist, should have committed plagiarism only on the *Dōhābali*, and not on the other greater works of the poet, and that, in committing this plagiarism, he should have carefully selected only those verses in the *Dōhābali* which are not themselves borrowed from elsewhere.

The *Dōhābali* not only bears on its face proof of its being a *cento* of verses taken from other poems of the master, but is stated to be so by tradition. It is said to have been compiled by Tul'sī Dās himself, at the request of the great Tōdar Mall. It was composed, partly of new *dōhās*, and partly of verses selected from his earlier works, as a sort of short religious manual. It was therefore compiled after June 4th, 1598 A.D., the alleged date of the composition of the *Rāmdyā*,<sup>5</sup> the latest of the works from which he quotes, and before 1623, the year of his death. As Tōdar Mall died in 1589 A.D., the tradition that the work was composed at his suggestion may not be true.<sup>6</sup>

On the whole, I am inclined to believe that at least a portion of the *Sat'sai* was written by our Tul'sī Dās, that from the poem; as he wrote it, he selected *dōhās*, which he inserted in the *Dōhābali*, and that the *Sat'sai* is not entirely a modern work, consisting partly of verses stolen from the latter. Possibly, or rather certainly, it has undergone great changes at the hands of a later author, perhaps also named Tul'sī Dās. This later author may have even given it the name of the *Sat'sai*, jealous that his master should not have the credit of having written a *Sat'sai*, as his great rival Sūr Dās had done. Possibly the whole of the third *Sarga*<sup>7</sup> is an interpolation. Although Rām Gulām Dvivēdī denied its authenticity he was certainly an admirer of the poem, for there is a copy of it in his handwriting in the library of the Maharajah of Banāras.<sup>8</sup>

<sup>4</sup> The corresponding date is Thursday May 5th, 1720.

<sup>5</sup> See, however, notes to pp. 96, 97 *ante*. As Pandit Sudhākar Dvivēdī maintains that this is the date of the copying of the MS., and not that of the composition of the poem, the above statement is possibly incorrect.

<sup>6</sup> Since the above was written I have seen a very old MS. of the *Dōhābali*, which does not contain any verses quoted from the *Rāmdyā*. These verses are hence a subsequent addition. This fact modifies the statements made above.

<sup>7</sup> Not a single *dōhā* in the third *Sarga* is found in the *Dōhābali*.

<sup>8</sup> So I am informed by Pandit Sudhākar Dvivēdī.

The authorised list of the canonical works of Tul'si Dās may therefore be taken as follows :—

A. The six lesser works—

- (1) Rām Lālā Nahachhū.
- (2) Bairāgya Sandipini.
- (3) Barawē Rāmāyan.
- (4) Pārbati Mangal.
- (5) Janaki Mangal.
- (6) Rāmājñā.

B. The six greater works—

- (1) Dōhābali (or Sat'sai.)
- (2) Kabitta Rāmāyan also called Kabittabali.
- (3) Git Rāmāyan also called Gitabali.
- (4) Krishṇāvali also called Krishṇagītābali.
- (5) Binay Patrika.
- (6) Rāma Charita Mānasa, now called Rāmāyan.

The above is the order in which they are given by Rām Gulām Dvivēdī, and in which they are printed in the convenient *corpus* of the collected works of Tul'si Dās, published from Rām Gulām's manuscripts by Lālā Chhakkan Lāl Rāmāyan.<sup>9</sup> This edition, however, gives the Dōhābali, and not the *Sat'sai*.

(To be continued.)

---

## THE KUDOS OF KATHA AND THEIR VOCABULARY.

BY BERNARD HOUGHTON, C.S.

Appended is a short list of the more common words in the language of the Kudōs of Kathā (Kaba), which has been kindly furnished to me by Mr. J. Dobson, District Superintendent of Police at Kathā. The words selected are those used in the well-known vocabularies of Mr. Brian Hodgson, though a few of the postpositions and adverbs, which experience shows to vary excessively in the Tibeto-Burman dialects, have been designedly omitted. Mr. Dobson took the precaution to record the word-sounds both in English and Burmese characters, so that no difficulty has been experienced in reproducing his spelling of the Kudō words by the usual system of transliteration. The possibility, moreover, of clerical errors has been reduced to a minimum.

The Kudō tongue is not one of those included in the list of frontier languages, for which prizes are given on examination, and but little seems to be known about those who speak it, and who live principally in the Wunthō (Wunbō) sub-division of the Kathā District. It is clear, however, that they were there before the Shāns appeared in those parts, and that some of them have become absorbed into the Shān race. In fact, many of the latter living in Wunthō and its vicinity are called Shān-Kudōs in token of their mixed origin, but of this title they are somewhat ashamed, and generally try to make themselves out to be full-blooded Shāns.

It is possible that the *Census Report*, when it is examined, may give us some information as to the numbers, &c., of the Kudōs, though, owing to the late rebellion in Wunthō, it would seem to be doubtful whether any accurate statistics will be forthcoming. In the meantime the list of words now given throws some light on the ethnic relations of the Kudōs, and, to bring out these relations the more clearly, I have appended to each word those more closely related to it in the cognate languages. The general result is to show that the Kudōs belong to the Kachin-Nāga branch of the Tibeto-Burman family, and that they are therefore comparatively recent

<sup>9</sup> For those who wish to study the text alone, this edition will be found the most accurate, and the most convenient. It is published at the Saraswati Press, Banāras, by Bisēsar Prasād.

immigrants into Burma.<sup>1</sup> The evidence at present available points to the conclusion that this section of the race only arrived in Burma after the Burmese central authority had become somewhat established, and that these wild tribesmen, though superior in fighting qualities to the Burman, have been checked, if not forced back, by the superior power which comes from a centralised authority, even when imperfectly organised. The Kudôs would seem to have been an advance guard of the Kachin race, and, what between the Shâns and the Burmans, to have been rapidly deprived of the autonomy which they originally possessed. They have in fact been chiefly subjugated by the former of these two races, which, unable owing to the Burmese power to get an outlet to the South-west, forced one to the North-west, — a movement culminating in the irruption of the Ahoms into Assam.

A glance at the list of the words given will show that at the time the Kudôs left their Tibetan home they were in a very low state of civilisation, and could not in fact count up to more than 5, or at most 6. The numerals above 6, and probably also that number, have been obviously borrowed from one of the Shân family of languages. This is in curious contrast to the Chin-Lushais, who have their own numerals up to 100. The words for 'buffalo' and 'goat' have also been adopted by the Kudôs after their arrival in Burma, but it is evident that previously they had pigs, fowls, and dogs, and that they knew of horses.

Apart from the above-noted general relationship of the Kudôs, my examination of the words given has led to the very interesting discovery that the Sâks, a small tribe living in the Valley of the Kulâdaing in Arakan, are, of all known tribes, the most closely related to the Kudôs, and that, in fact, it can scarcely be much more than 100 years since they formed one people. The list of Sâk words given in Hodgson's *Vocabulary* is unfortunately incomplete, but the resemblances to the Kudô words now given are so striking, — in several cases the Sâk furnishes the only parallel to the Kudô word, — as to show that they must have at one time formed one people, and that the period of separation cannot have been very long ago. This is the more remarkable as the Sâks live now far away from the Kudôs, and are in fact surrounded by tribes of the Chin-Lushai race, from whom they probably received a rough handling before they reached their present habitat. The most probable explanation is that a portion of the Kudôs, driven forth by some *vis major*<sup>2</sup>, endeavoured to cross the hills to Nâga-land, but were unable to get through, or else lost their way, and, striking the head waters of the Kulâdaing, followed that river down to where they now live. They now form on the West of these hills, as the Kudôs do on the East, the most Southern extension of the Kachin-Nâga races. The result of this discovery is that the Sâks must be withdrawn from the Chin-Lushai branch and affiliated to Kachin-Nâga branch, (sub-section Kudô), of the Tibeto-Burman race.

As to the original habitat of the Kudôs, together with that of the Kachin-Nâga sub-family generally, it is probable on the evidence before us that they came from North-Eastern Tibet, their route lying through the passes North of Bhamo. Their congeners in those regions would appear to be Gyarungs, Gyamis, Sokpas and Thochus, of which races but little is as yet known.

The first of these peoples is, it may be remarked, somewhat closely allied to the Karens, whose passage into Burma, though by the same route as the Kachin-Nâga immigration, was probably much anterior to it. The language of the Karens is very much corrupted, and *prinâ facie* does not seem to be specially related to those of the Kachin-Nâgas. All, however, show a tendency towards the Chinese section of the family. I use this last expression advisedly,

<sup>1</sup> A proof of this can be seen in the word for 'moon,' which in almost all dialects of this sub-family is *de* (with variations), instead of *la*, &c. Now in the Tibetan language, which was reduced to writing about 682 A. D., it is spelt *tsa wa* (ଡ଼·୮), which must be taken as representing the usual pronunciation of that time, and it is only *tsa wa* that the sound has become corrupted into *de*.

<sup>2</sup> *Vis major* = great immigration.

being convinced that Chinese, Tibetan, Burmese and the various cognate languages and dialects are all members of one great family, which, originating in Tibet or to the Northward, has spread itself East and South-East. Of all these languages the Chinese has become most corrupted in pronunciation, thus causing it for so long to be grouped apart from the others; but from the pronunciation of some of its better preserved dialects and from the restoration by modern scientists of its old sounds, it is easily shown that its most important roots are identical with the ordinary forms still existing in the Tibeto-Burman family proper. Justice, however, can hardly be done to the subject here, and I shall content myself now with a mere statement of this thesis, promising to return to the subject on a future occasion.

**AIR.**—*Halaung*. (*Cf.* Tib. *lung*, Serpa, Bhút. *lung*, Ahom, Khamti, Laos, Siamese, *lōm*, Gara *lam-pár*. *Ha* might stand for either *ka* or *k'a*, the former being the ordinary Tibeto-Burman prefix, the latter being a wide-spread root meaning 'sky;' but seeing that the words for 'hair' and 'head' have also the particle *ha*, it seems probable that in this case also it is merely the *ka* prefix).

**ANT.**—*Pun-sénə*.<sup>3</sup> (*Cf.* Sâk *p'vn-si-gyá*.)

**ARROW.**—*Talét*. (Has both the *ta* prefix and affix. *Cf.* Sâk *toli* in *toll-ma-lá*, Karen *plá*, and possibly Ahom *lem*, Khamti *lim*, Laos *lempün*. Perhaps allied with the Burmese *lē* 'a bow' and its cognate words. Compare Bodo *ba-lá*.)

**BIRD.**—*Uə-'sé-sa*. (*U* is evidently the root, the remainder apparently being added to distinguish birds in general from fowls, *q. v.* *Cf.* Tengsa-Nâga *usó*, Sâk, *wú-si*, Singpho *wu*, Angami-Nâga *te-vü*, Mikir, Namsang-Nâga *vo*, Mithan-Nâga, *ó*. Allied to the Tibeto-Burman root, *wá* = a fowl; *cf.* also Southern Chin *wu-mun* *s*, 'a pigeon,' &c.)

**BLOOD.**—*'Séi*. (*Cf.* Singpho *sai*, Thochu *sá*, Manvak *shá*, Gyami, Horpa *syé*, Gyarung *ta-shá*, Sunwar *a-si*, Burmese, *wé*, Karen *broi*, Sâk *t'é*, Bodo *t'ò-i*.)

**BOAT.**—*'Wá-'lú* (*lí* and *'wá* are possibly synonymous roots. The former is found in the forms *lí* or *lú*, with or without the ordinary prefixes or affixes, in most of the languages of the Tibeto-Burman family. As to *'wá*, *cf.* Sâk *hau*, Khamti *hü*).

**BONE.**—*Mák-hú*. (*Cf.* Murmi *nák'á*, Newar *hwé*, Gyâmi *ká-thó*, Manyak *rú-k'á*, Chinese coll. *kuh*, Kami *a-hú*. Possibly the *kó* or *jó*, in Tibetan coll. *rú-kó* 'a bone,' is not a servile but a form of this root in conjunction with the commoner *rú*).

**BUFFALO.**—*Kye*.<sup>4</sup> (*Cf.* Ahom *k'rai*, Burmese *kywë*, Khamti, Ahom and Siamese *k'wai*, Sâk *krô*).

**CAT.**—*Han-si*. (*Cf.* Sâk *haing*).

**COW.**—*Môk*. (*Cf.* Sâk *t'a-mûk*, Deoria-Chutia *mô-su*).

**CROW.**—*U-há*. (*Cf.* Mithan-Nâga *ok'á*, Sâk *wáhhá*, Singpho *kob'á*, Ahom, Khamti, Laos, Siamese *há*. *Ká* appears in several of the Himalayan words for 'crow.' As to *u*, *cf.* under 'egg.'

**DAY.**—*Ya-á*. (*Cf.* Sâk *yat-ta*, Bur. coll. *yet*. Possibly connected with *yá* in *wan-yá* 'to be light,' *q. v.* It is noteworthy that this word has no connection with that for 'sun').

**DOG.**—*Kyi*. (This root runs through most of the cognate languages varying in form from the Chinese *k'üen*, and Burmese *k'wé* to the Southern Chin *üi*).

**EAR.**—*Ka-nú*. (*kú* is the prefix. The root *nú* is found throughout the Tibeto-Burman family).

**EARTH.**—*Ka*. (*Cf.* Sâk *ká*, Namsang-Nâga, Bodo, Garo *há*, Karen *haw-ko*, Vayu *hó*, Singpho *u'ngá*, Sunwar *k'api*, Kiranti *bú-k'á*, Limbu *k'am*).

**EGG.**—*U-di*. (*Cf.* Singpho *á-di*, Mithan-Nâga *oti*, Sâk *wa-ti*, Kiranti *u-ding*, Karen *di*, Limbu *t'in*, old Chinese *tan*, Mikir, Lepcha *ati*, Taungthu *dé*, Shandu, *a té*, Karen, Lushai *atúi*,

<sup>3</sup> The Burmese MS. shows the existence in Kudo of at least the heavy tone.

<sup>4</sup> Vowel sound as in *air*.

<sup>5</sup> *ky* is apparently pronounced as *ch*. *Cf.* the usage in Burmese, S. Chins, &c.

Dhimal *tūi*, Southern Chin, *a toi*. The prefixed *u* in Kudō, &c., doubtless stands for *ü*, a fowl. The root *ti* or *tū i*, &c., Mr. Hodgson would identify with the similar one for 'water' found in many of the Tibeto-Burman languages).

ELEPHANT.—*Akyi*. (*Cf.* Singpho *magwi*, Sâk *ukú*).

EYE.—*Mét-tu*. (*Mét* is the root which is found in different forms in all Tibeto-Burman languages. The nearest to Kudō is the Mikir *mēh*).

FATHER.—*Āwa*. (*Cf.* Singpho *wā*, Namsang-Nâga *va*. These two languages and Kudō are alone in possessing this word instead of the universal *pa*, *po*, &c. It is probably a softening of the latter.<sup>6</sup> If a comparison with the Dravidian languages be allowed, (I have already elsewhere shown a connection between these and the Tibeto-Burman family,<sup>7</sup>) the example of Yerkala *āva* throws light on the matter).

FIRE.—*Wan*. (*Cf.* Singpho *wan*, Namsang and Mithan Nâga *van*, Garo *wal*, Bodo *wat*, Sâk *bā-in*. This is again a notable variation from the usual root *ni* or *mē*. It is probably connected with Southern Chin *awā*, 'light,' Tib. coll. *wē* 'light,' Chepang *wā-gō* 'dawn.' See 'light' *infra*).

FOWL.—*U* :. See 'bird,' *supra*.

FISH.—*Lōng-nga*. (*Lōng* perhaps refers to some particular kind of fish. The root *nga* in its various forms is found in most of the cognate languages).

FLOWER.—*Ba-pā*. (Evidently a reduplicated form of the root *pā*. *Cf.* Bodo *bī-p'a*, Southern Chin *p'ā*, Shandu *apā*, Dhimal *abā*, Gâro *pā*, Karen *p'a*, Sâk *apán*, Burmese *pán*, Singpho *si-pán*, Karen *p'an*, Lushai *ni-pū*, Kami *pón*, Miri *d-pun*).

FOOT.—*Ta-paut*. (*Ta* is perhaps the prefix, *Cf.*, perhaps, Bodo *yā-p'a*. (See 'hand').

GOAT.—*Gapē*. (Talaing *k'apa*, Sâk *kibi*, Shan *pā*. The Palaing word for 'goat' is not known, but if, as is possible, it is the same as the Talaing, the inference would be that the Kudôs had borrowed the word from them).

HAIR.—*Halōng-hū*. (As to *halōng* see 'head.' *Cf.* Mithan-Naga *k'o*, Nowgong-Nâga *ka*, Tengra-Nâga *ku*, Khari-Nâga *k'uā*, (perhaps) Singpho *karā*, Tib., Murmi, Takpa *krā*).

HAND.—*Tapauung*. (*Ta* is perhaps the prefix. This is an example of the curious manner in which, as was first pointed out by Hodgson, the words for 'hand' and 'foot' run into each other in these languages. It is not easy to find any etymological relationships to this root, though it may possibly be connected with the following words for 'arm':— Southern Chin *bawn*, Lushai *bán*, Manip. *pāmbóm*, Shandu *bōpi*, Angami-Nâga, *bā*.<sup>8</sup>

HEAD.—*Ha-lang*. (*Ha* is the prefix. Probably a shortened form of *halōng* in *halōng-hū*=hair, (*Cf.* Chepang *tolong*, Magar *tâlū*, Shandu, Kami, Lushai *lū*, Southern Chin *alü*.)

HOG.—*Wág*. (This root is found in almost all Tibeto-Burman languages).

HORN.—*Yóngā*. (*Cf.* Namsang and Mithan Nâga *rōng*, Garo *korong*, Singpho *rung*, Sâk *arîng*. This root with the meaning 'bone' is very common in the Tibeto-Burman family).

HORSE.—*Sabu*. (*Cf.* Sâk *sapū*, Newar *sâla*, Tib., *sé*, Southern Chin *sé* or *sî*).

HOUSE.—*Kyin*. (*Cf.* Sâk *kyin*, Tib., Bhut., Chepang *k'yim*, Mikir *hêm*, Karen *hi*, Limbu *him*, Burmese *im*, Manip. *yam*, Lushai, Southern Chin *in*. It is also found in many other cognate languages including, probably, Chinese *ké*).

IRON.—*'Sin*. (*Cf.* Sâk *bain*, Deoria-Chutia *sung*, Bodo *churr*).

LEAF.—*P'un-tap*. (*Cf.* Sâk *pwin-tâk*.)

<sup>6</sup> Compare Sâk *aba*, *ba-in* with Kudô *awa*, *wan*.

<sup>7</sup> *Essay on the Language of the Southern Chins and its Affinities*.

<sup>8</sup> An alternative derivation would make *ta* the root as in Sâk *atar*, *pauk* and *paung* being added to distinguish 'hand' from 'foot.'

**LIGHT.**—*Wan-yā-ma*. (From the examples of verbs given below, *ma* or *mat* would seem to be the termination of the aorist or present tense in Kudō, and *wān-yā-ma* therefore = it is light. See ‘day’ and ‘fire,’ *supra*).

**MAN.**—*Ta-nī-sat*. (*Mi* is of course the well-known root meaning ‘man,’ *ta* being the prefix *Sat* is an affix peculiar to Kudō and probably has some meaning<sup>9</sup>).

**MONKEY.**—*Kwē*. (*Cf.* Angami-Nāga *ta-kwi*, Sāk *kowuk*, Garo *kauwē*).

**MOON.**—*Sadd*. (*Cf.* Sāk *vattā*, Singpho *sitā*, Manip. *tā*, Namsang-Nāga *dā*, Tib. coll. *dā-vū* corrupted from *z-lávā*, Bhut. *dan*. *Sa* is perhaps an affix only, (*cf.* Sokpa *sárā*), but see under ‘sun’).

**MOTHER.**—*Amē*. (This is a root found in all cognate languages, except Southern Chin and a few others, which have varieties of the root *nu*).

**MOUNTAIN.**—*Kayā*.

**MOSQUITO.**—*Pa'sit*. (*Cf.* Sāk *pichi*).

**NAME.**—*Nāmē* (This is merely a corruption of the Burmese coll. *nā-me*, which in turn is derived from the Pāli).

**NIGHT.**—*Nat-kyet*. (*Cf.* Sak *hanáhś*; and as to *nat*, Mithan-Nāga *rang-nak*, Tablung-Nāga, *vang-niak*, Lepcha *sanap*).

**OIL.**—*Salau*. (*Cf.* Kami *sarau*, Lushai *sa'rāk*, Sāk *si-dāk*, Southern Chin *a'si*, &c.).

**PLANTAIN.**—*Salá-shi*. (*Shi*=fruit. *Cf.*, perhaps, Limbu *lā*).

**RIVER.**—*Myit*. (Burmese colloquial. There is doubtless an indigenous word for ‘stream.’)

**ROAD.**—*Lam*. (A very common root in the Tibeto-Burman family).

**SALT.**—*Sūm*. (*Cf.* Namsang-Nāga *sum*, Deoria-Chutia *sūn*, Sāk *súng*, Singpho *jum*, Nowgong-Nāga *ma-tsü*. Probably ultimately related to the *cha* or *chi* root found in most cognate languages).

**SKIN.**—*Salē*. (*Cf.* Burmese *barē* Dhimal *d'álē*; (perhaps) Sokpa *sárā*).

**SKY.**—*Hamēt*. (*Ha* is perhaps a prefix, but see under ‘air.’ *Cf.* Southern Chin *amē-haw*, Thochu *mahte*, Manyak *ma*, Burmese *mō*, Murmi *mū*, Gyarung *mān*, Nāga *ke-'mu*, a cloud.)

**SNAKE.**—*Ka-p'ū*. (*Ka* is the prefix. *Cf.* Sāk *kapū*, Mithan, Tablung, and Namsang Nāga *pū*, Horpa *p'ū*, Gare *dū-pū*, Sunwar *bū-sā*, Bhut., Lepcha *bō*, Magar *bul*, Tib. *brūl*, Lushai *rūl*, Manyak *brū*, Thochu *būgi*, Southern Chin *p'uw*).

**STAR.**—*U-nūl-shi*. (Perhaps, Gyarung *tsi-ni*).

**STONE.**—*Lōng-kū-shi*. (*Lōng* is the root, which is widely diffused in the Tibeto-Burmese family).

**SUN.**—*Samēt*. (*Cf.* Sāk *sa-mī*. As to *mēt* see under ‘sky.’ *Sa* in this case would appear to be the root for ‘sun’ found in Bodo *shan*, Garo *san*, Dhimal *sa-ne*, Lepcha *sáchak*, but in Kudo it is found also prefixed to the word for ‘moon’).

**TIGER.**—*Ka'sā*. (*Cf.* Sāk *ka-bā*, Namsang-Nāga *sa*, Deoria-Chutia *mesā*, Tablung-Nāga *sanu*).<sup>10</sup>

**TOOTH.**—*Svā*. (*Cf.* Murmi *svā*, Sak *abawā*, Burmese *bwā*, Thochu *svā*. Mithan-Nāga *vā*, Singpho, Sakpa, Newar, *wā*, Namsang and Tablung Nāga, *pā*).

**TREE.**—*P'un-grun*. (*Cf.* Singpho *p'un*, Sāk *píng-páng*, Deoria-Chutia *popon*, Bodo *bong-phang*).

**VILLAGE.**—*T'ēn*. (*Cf.* Kiranti *tēng*, Sāk *ting*, Mithan-Nāga *ting*, Tablung-Nāga *tying*, Tib. coll. *tōng*, Chinese coll. *tāng*).

**WATER.**—*Wē*. (*Cf.* Newar *wā*, Sak *ō*).

**I.**—*Nga*.—This is a very common root in the Tibeto-Burman family, and elsewhere.

<sup>9</sup> Possibly the same word as the name Sāk.

<sup>10</sup> Query = tigress. *Sa*, ‘a tiger’ and *nu*, the feminine suffix.

THOU.—*Nank*. (*Cf.* Singpho, Burmese *nang*, Mikir, Magar *nāng*, Lushai, *nangma*, Southern Chin *naung*, Chinese coll. *ni*, Gyami, Horpa *ni*, Manyak *no*, Angami-Nàga *no*. The root is also found in many other languages and dialects).

HE, SHE, IT.—*K'yan*. *Bin-nú-nú*. (*Cf.* Bodo *bì*, Miri *bu*).

WE.—*Ali-suda*. (This is a very anomalous form, and is evidently from a different root to the singular.)

YE.—*Hani*. (*Cf.* Limbu *k'eni*, Kiranti *k'anani*.) Also Murmi *aini*, Sokpa *ch'ini*, Horpa *ni-ni*. Looking to these analogies I would derive this word from *ha* = thou, (Lepcha *hau* connected with Tib. coll. *k'ē*, Tib. *k'yod*, &c.) and *ni* = thou (*cf. nank* above), the word thus being a reduplicated 2nd person, (though from two roots) — a sufficiently common method of forming the plural).

THEY.—*Anda*. (This differs again completely from the singular form.)

MINE.—*Alisuda*. (Probably a mistake for *nga*.)

THINE.—*Hani*. (For *nank*?)

HIS.—*Ami-shi-da*.

OURS.—*Ali-suda*.

YOURS.—*Hani*.

THEIRS.—*Andauk*.

ONE.—*Tanat*. (*Nat* is apparently a numeral auxiliary. As to *ta*, (*cf.* Burmese coll. *ta*, Mithan-Naga *atta*, Manyak *tábi*, Takpa *t'i*, Gyarung *ka-ti*, Limbu *tít*, Burmese *tach*.)

TWO.—*Krin-tet*. (*Tet*, as will be seen below, is a numeral co-efficient. *Cf.* Singpho *k'ong*, and perhaps Karen *k'i*).

THREE.—*Sum-tet*. (This root for three is very wide-spread, and needs no illustration.)

FOUR.—*Pi-tet*. (The servile has absorbed the initial letter of the root. *Cf.* Newar *pi*, Gyarung *pi*, Murmi *blí*, Garo, *bri*, Sàk *pri*, Lushai, Lepcha *pali*, Mikir *p'ili*, &c., &c. The root *li* is almost as common as *sum*.)

FIVE.—*Ngá-tet*. (*Ngá* or *ngó* for five is found in most Tibeto-Burman languages. In Southern Chinese it has the clipped form *ng'*.)

SIX.—*Kòk-tet*. (Probably from the Shàn *hòk*. The real Tibeto-Burman root for this numeral appears to be *ruk*, so that if this is an indigenous word, the servile has displaced the initial letter of the root. The latter is very widely diffused.)

SEVEN.—*Set-tet*. (*Cf.* Chinese *sit*, Khamti *tset*, Kami *sé-ri*, Southern Chin *'si*, Gyami *ch'i*, Ahom *chil*, Singpho *si-nil*, Garo *si-ning*.)

EIGHT.—*P'et-tet*. (*Cf.* Ahom, Khamti, Laos *pet*, Siamese *pét*, Chinese coll. *pah* for *pat*. Possibly connected with Murmi, Gurung *pré*, which root (if *p* is a servile), appears in a good many of the Tibeto-Burman languages.)

NINE.—*Kau-tet*. (*Cf.* Ahom, Khamti, Siamese *kau*. This root in slightly modified forms appears in most languages of the family and in Chinese).

TEN.—*Shim-nú*. (*Shim* is evidently the real root; *nú* = Khamti, Laos, Siamese *núng* = one. *Cf.* Ahom, &c., *sip*, Chinese coll. *shih*, Singpho, Gyarung *si*, Sunwar *sa-shi*, Takpa *chi*, Murmi *chi-wai*.)

TWENTY.—*Son-nú*. (*Cf.* Laos *san-núng*, Ahom, Khamti *san*.)

THIRTY.—*San-ship*. (*Cf.* Ahom *sam-sip*, Khamti, Laos, Siamese *sám-ship*, Chinese coll. *san-shih*, Gyarung *ka-sám-si*, Singpho *tum-si*.)

FOORTY.—*Shi-ship*.—(*Cf.* Ahom, &c., *sí-sip*, (Chinese coll. *ssu-ship*.)

FIFTY.—*Há-ship*. (*Cf.* Ahom, &c., *há-ship*, Southern Chin *hauk-kyit*).

ONE HUNDRED.—*Pauk-nú*. (*Cf.* Chinese coll. *poh* for *pok*; Ahom, Khamti *pök*.)

EAT.—*Yok-mat*. (*Mat* or *ma* is probably the termination of the acroist.)

DRINK.—*U-wawn-mat*. (*Cf.* Sakpa *wɔ̄-t̄*, Karen *aw*.)

SLEEP.—*Ek-ma*. (*Cf.* Burmese coll. *ék*, Burmese *ip*, Limbu *ip-se*, Vayu *im*, Mikir, Kami. Southern Chin *ɛ*)

WAKE.—*Mi-li-ma*.

LAUGH.—*Ni-yôk-ma*. (*Cf.* Chepang *'ni*, Angami-Nâga *nü*, Bodo, Garo *mi-ni*, Singpho *ma-nüi*, Lushai, Kami, Southern Chin *noi*, Newar *nyu*, Taungthu *ngá*, Manipuri *nðk*, Murmi *nyet*, Gurung *nyed*, Mikir *ingnêk*.)

WEEP.—*Hapma*. (*Cf.* Limbu *hâb-é*, Garo *hép*, Bodo, Kiranti (one dialect), Manipuri *kâp*, Southern Chin *kák*, Singpho *kráp-u*, Lushai *tap*, Newar *k'wô*, Nâga *kra*, Dhimal *kár*, Kami *k'â*.)

BE SILENT.—*Yá-p'yí-shí nim*. (*Nim* is apparently the termination of the 2nd person singular of the Imperative; cf. Burman coll. *'nin*, Burmese *'nang*, Southern Chin *'naung*.)

SPEAK.—*Tú-ta b'auk*. (*Cf.* as to *tl*, Namsang-Nâga *t'ú*, Burman *t'ú*, 'to reply.' As to *b'auk*, Sunwar *pák* and perhaps Ahom *pôk*, Siamese *p'ut*.)

COME.—*Li*. (*Cf.* Dhimal, Gyami *lê*, Burmese *lá*, Manipuri *lák*, Kami *lan*, Southern Chin, Lushai, Taungthu *lô*, Magar *râ*.)

GO.—*Nang*. (*Cf.* Lepcha *nán*, Burmese *'nang*, 'to cause to go, to drive').

STAND UP.—*Sap-nim*. (*Cf.* Singpho *tsap-u*, Nowgong-Nâga, Garo *cháp*, Tengsa-Nâga *sep-tak*.)

SIT DOWN.—*T'ón-nim*. (*Cf.* Burmese *t'aring*.)

MOVE, WALK.—*Tarak nang, lam ta-yang*. (*Nang* = to go; *lam* = a path.)

RUN.—*Ka-mat*. (*Cf.* Bodo *k'ât*, Singpho *gagâtu*, Karen *ghé*. Perhaps allied to the Burmese *ka* = to dance.)

GIVE { TO ME.—*nga-yan i*. (*An* is evidently the dative affix.)

GIVE { TO ANY.—*hi-yan i-yan*. The second *yan* in the second phrase is probably a mistake for *yang*, which is either the future particle or an alternative one for the aorist (see *infra*). *Hi* is the root to give, the only analogy to it being the same word in Telugu. *Hi* is probably the Singpho *h'i* (= *he*) a root found in several of the Tibeto-Burman languages.)

TAKE { FROM ME.—*Nga-het lang*. } ( *Het* is a postposition. As to *lang*, cf. Tib. *lan*, Tib. coll., FROM ANY.—*hi-het lang*. )

Bhut. *lén*, Mikir *long* 'to obtain,' Manipuri *lan*, Southern Chin *lô*, Kami, Shandu, Singpho Lushai *lá*, Chepang *lî*, Magar *lî-o*, Garo, Limbu *lé*, Angami-Nâga *lé* 'to accept, take.'

STRIKE.—*Tan-nang*. (*Cf.* Old Chinese *tâng*, Dhimal *dânghai*, Karen *tan-dû*, Tib. *dûn*, Tib. coll., Serpa, Bhut., Magar *dîng*, Lushai, Southern Chin *deng*.)

KILL.—*Wan-shí-yang*. (*Wan* appears to be the root, and is perhaps allied to Bodo *wat*.)

BRING.—*Lai*. (Probably a shortening of *la* for *lang* = to take and *i* = to give.)

TAKE AWAY.—*La-nang*. (*La* for *lang* = to take, and *nang* = to go.)

LIFT UP, RAISE, CARRY.—*Nga-an*.

HEAR.—*Tet-pu-ma*. (*Cf.* Namsang-Nâga, *tôt-o*, Mithan-Nâga *a-t'ak*, Gurung *t'éd*.)

UNDERSTAND.—*Nga-min-shá-ha-ma*.

TELL, RELATE.—*Hü-yang*. (*Cf.* Southern Chin *han*, Kami *há*, Lushai *han* 'to abuse,' Burmese *haw* 'to preach,' Chinese coll. *hwû* Vayu *hát*; Old Chinese *gwat*.)

RED.—*Hama*. (Perhaps Karen *gaw*.)

GREEN.—*Sin-pyí-pyí-nga-ma*. (It is not clear whether the root is *'sin* or *pyí*. If the former it is allied with the Burmese *chin*, Singpho *ke-tsing*, &c., &c.)

LONG.—*Saut-ma*. (*Cf.* Southern Chin *'sauh*, Mithan-Nâga *chô-ek*, Manyak *shá*, Angami-Nâga *hâc*, Shandu *sâ*, Lushai, Burmese coll. *shé*, Manipuri *sang*, Kami *shang*, Burmese *'rañ*, Tib. *ring*.)

- SHORT.**—*Tun-na.* (Cf. Singpho *kú-tún*, Tib. *t'ung*, Bhut. *tun*, Murmi *t'um*, Magar *tún*, Kiranti *dúng*, Takpa, Gyami *t'ong*, Burmese *tó*.)
- TALL MAN.**—*matamisa saut-ma.* } (It will be noticed that *ma* is prefixed to the word for man.)
- SHORT MAN.**—*matamisa tun-na.* }
- SMALL.**—*Asina.* (Cf. Singpho *katsi*, Burmese *si*, Karen 'sí, Agami-Nâga *ka-ché*, Newar *chá-ga*, Chinese coll. *siao*.)
- GREAT.**—*Tóm :ma.* (Cf. Karen *dô*, Namsang-Nâga *a-dóng*, Takpa *t'én*, Lushai, Southern, Chin *t'au* 'to be fat'.)
- ROUND.**—*Waing-waing nga-ma.* (From the Burmese. Probably an adverbial form,—see 'green.')
- SQUARE.**—*Léßdaung.* (Burmese.)
- FLAT.**—*Palat-k'ara.* (Perhaps, Serpa *lî-blîb*, Bhut. *le-blep*, Gurung *p'lé-bá*, Lepcha *lép-bo*.)
- LEVEL.**—*Nyi-tama.* (Burmese. Both the words, 'flat' and 'level' are apparently adverbs.)
- FAT.**—*Tóm-ma.* See above, 'great.'
- THIN.**—*Asina.* See above, 'small.'
- WEARY (BE).**—*Naung-ma.* (Cf. Burmese *naung*.)
- THIRSTY (BE).**—*Wé : nga-ta-mat.* (*Wé* = water. *Ngata* is probably the Burmese *ngat*.)
- HUNGRY (BE).**—*Yôk-k'aw-na.*

#### MISCELLANEA.

##### DATES FROM SOUTH-INDIAN INSCRIPTIONS.

Ante, Vol. XXI. p. 49, I have treated of some dates which, instead of quoting a lunar month, give us the sign of the zodiac in which the sun happened to be on the day intended by the date. I now find that this is a common practice in Southern India<sup>1</sup>; and to show this, I propose here to treat briefly of the dates of the inscriptions, edited by Dr. Hultzsch in *South-Indian Inscriptions*, Vol. I. I shall begin with the regular dates, and shall first take those which leave no doubt whatever that the months, referred to in the dates, are the solar months.

1.—On p. 111, an inscription on the east wall of the Sômanâthêsvâra temple at Padavôdu is dated:—‘On the day of (*the nakshatra*) Uttirâdâm (i. e., *Uttarashadha*), which corresponds to the *yôga* Âyushmat and to Saturday, the thirteenth lunar day of the former half of the month of *Sinha* of the *Sukla* year, which was current after the Saka year 1371 (*had passed*).’

By the southern luni-solar system the year *Sukla* is Saka 1371 expired, as stated in the date. In that year the *Sinhasamkrânti* took place, and the solar month Bhâdrapada began, 8 h. 30 m. after mean sunrise of the 30th July A.D. 1449. And the European equivalent of the date is Saturday, the 2nd August A. D. 1449, when the 13th *tithi* of the bright half ended 8 h. 43 m., and when the *nakshatra* was *Uttarashadha* for 10 h. 30 m., and the *yôga* Âyushmat for 4 h. 54 m. after mean sunrise. By the lunar calendar

this day was the 13th of the bright half of *Srâvana*, and therefore the month of *Sinha*, i. e. Bhâdrapada, quoted in the date, must be the solar month Bhâdrapada.

2.—On p. 70, an inscription on a stone at Agappakkam is dated:—‘On Wednesday, the twelfth lunar day of the latter half of the month of *Kumbha* of the *Akshaya-samvatsara*, which was current after the Saka year 1488 (*had passed*).’

By the southern luni-solar system the year *Akshaya* (or *Kshaya*) is Saka 1488 expired, as stated in the date. In that year the *Kumbhasamkrânti* took place, and the solar month Phâlguna began, 7 h. 58 m. after mean sunrise of the 27th January A.D. 1567. And the European equivalent of the date is Wednesday, the 5th February A. D. 1567, when the 12th *tithi* of the dark half ended 20 h. 54 m. after mean sunrise. By the lunar calendar this was the 12th of the dark half of the *amânta Mâgha*.

3.—On p. 85, an inscription on a stone, built into the floor of the court-yard of the Virisichipuram temple, is dated:—‘On Thursday, the day of (*the nakshatra*) *Punarvasu*, which corresponds to the seventh lunar day of the former half of the month of *Mâsha* of the *Saumya* year, which was current after the *Sâlivâha-Saka* year 1471 (*had passed*).’

By the southern luni-solar system the year *Saumya* is Saka 1471 expired, as stated in the date. In that year the *Mâsha-samkrânti* took

<sup>1</sup> The same practice is still followed in Orissa. See ante, Vol. I. p. 64.

place, and the solar month Vaiśākha began, 19 h. 41 m. after mean sunrise of the 27th March A.D. 1549. And the European equivalent of the date is Thursday, the 4th April A.D. 1549, when the 7th *tithi* of the bright half ended 14 h. 44 m. and when the *nakshatra* was Punarvasu for about 17 h. 44 m. after mean sunrise. By the lunar calendar this was the 7th of the bright half of Vaiśākha, and the day thus belonged to both the solar and the lunar Vaiśākha.

4.—On p. 78, an inscription on the north wall of the Perumāl temple at Gāngānūr near Vēlūr is dated:—‘On the day of (the *nakshatra*) Rōhini, which corresponds to Monday, the first lunar day of the former half of the month of Rishabha of the *Pramāthin* year, (which was) the 17th year of (the reign of) Sakalalōkachakravartin.’

According to Dr. Hultzsch, the year *Pramāthin* must here be Saka 1261 expired. In that year the *Vṛishabha-samkrānti* took place, and the solar month *Jyaishṭha* began, 9 h. 46 m. after mean sunrise of the 26th April A.D. 1339. And the European equivalent of the date is Monday, the 10th May A.D. 1339, when the first *tithi* of the bright half ended 11 h. 38 m., and when the *nakshatra* was Rōhini for 7 h. 53 m. after mean sunrise. By the lunar calendar the day was the first of the bright half of *Jyaishṭha*, and it therefore belonged to both the solar and the lunar *Jyaishṭha*.

5.—On p. 104, an inscription on the south wall of a Maṇḍapa at the base of the Tirumalai rock is dated:—‘On the day of (the *nakshatra*) Uttiratṭādi (i.e., *Uttarabhadrapāda*), which corresponds to Monday, the eighth lunar day of the former half of the month of Dhanus of the *Ananda* year, which was current after the Saka year 1296 (had passed).’

By the southern luni-solar system the year *Ananda* is Saka 1296 expired, as stated in the date. In that year the *Dhanub-samkrānti* took place, and the solar month Pausha began, 20 h. 21 m. after mean sunrise of the 27th November A.D. 1374. And the European equivalent of the date is Monday, the 11th December A.D. 1374, when the 8th *tithi* of the bright half commenced 3 h. 41 m., and when the moon entered the *nakshatra* *Uttarabhadrapada* 3 h. 17 m. after mean sunrise. By the lunar calendar this day fell in the bright half of Pausha, and it therefore belonged to both the solar and the lunar Pausha.

The four following dates (Nos. 6—9) do not work out properly.

6.—On p. 74, an inscription on a stone at Sattuvāchchōri near Vēlūr is dated:—‘On Wednesday,

the thirteenth lunar day of the dark half of the month of Makara of the *Yuva-saṁvatsara*, which was current after the Saka year 1497 (had passed).’

By the southern luni-solar system the year *Yuva* is Saka 1497 expired, as stated in the date. And in that year the sun was in the sign Makara, or, in other words, the solar month Māgha lasted, from 4 h. 57 m. after mean sunrise of the 29th December A.D. 1575 to 15 h. 51 m. after mean sunrise of the 27th January A.D. 1576. During this time there was only one 13th *tithi* of the dark half, and this *tithi* lasted from shortly after sunrise of Thursday, the 29th December, to about the end of the same day, and it cannot in any way be joined with a Wednesday.—In my opinion, the word *Makara* of the date is probably an error for *Dhanuh*; for the *Dhanuh-samkrānti* of the same year took place 20 h. 36 m. after mean sunrise of Tuesday, the 29th November A.D. 1575, and a 13th *tithi* of the dark half ended on the following day, Wednesday, the 30th November, 5 h. 15 m. after mean sunrise. This day would belong to the solar Pausha, and by the lunar calendar to the *amanta* Mārgaśīrsha.

7.—On p. 80, an inscription on the base of the Iśvara temple at Tellūr near Vēlūr is dated:—‘On the day of (the *nakshatra*) Tiruvōṇam (i.e., Sravāṇa), which corresponds to Monday, the fifth lunar day of the former half of the month of Karkatāka of the *Sādharāṇa* year (and) the Saka year 1353.’

By the southern luni-solar system the year *Sādharāṇa* is Saka 1352 expired (or 1353 current). And in that year the sun was in the sign Karkatāka, or, in other words, the solar month Sravāṇa lasted, from 23 h. 13 m. after mean sunrise of the 28th June to 10 h. 30 m. after mean sunrise of the 30th July A.D. 1430. During this time there was only one 5th *tithi* of the bright half, and this ended 17 h. 34 m. after mean sunrise of Tuesday, the 25th July, when the moon was in Hasta (18), not in Sravāṇa (22), and which therefore clearly is not the day of the date.—In Saka 1352 expired, the year of this date, the only fifth of the bright half on which the moon was in Sravāṇa was Monday, the 20th November A.D. 1430, which by the northern calendar was Mārgaśīdi 5, and which also was the 22nd day of the solar Mārgaśīrsha. Now, as the solar Mārgaśīrsha of the north would in the south be called the month of Kūrttigai, I am inclined to think that Monday, the 20th November A.D. 1430, is really the day of the date, and that in the date the word *Karkatāka* has been erroneously put for *Kūrttigai*.

8.—On p. 108, an inscription at the Ammaiappesvara temple at Padavēdu is dated:—‘To-day,

which is (*the day of the nakshatra*) Rêvati and Monday, the seventh lunar day of the former half of the month of Karkaṭaka, which<sup>2</sup> was current after the Saka year one thousand one hundred and eighty (*had passed*).'

In Saka 1180 expired the sun was in the sign Karkaṭa, or, in other words, the solar Śrâvana lasted, from 11 h. 5 m. after mean sunrise of the 27th June to 22 h. 21 m. after mean sunrise of the 28th July A. D. 1258. During this time there was one 7th *tithi* of the bright half, which commenced 3 h. 58 m. after mean sunrise of Monday, the 8th July, and ended 1 h. 46 m. after mean sunrise of Tuesday, the 9th July. Here we might feel inclined to assume that the *tithi* had been joined with the day on which it commenced; but on Monday, the 8th July, the moon was in Hasta (13) and Chitrâ (14), not in Rêvati (27).—Under any circumstances the date appears to contain an error, but what the exact error may be I am unable to decide. If the word *Karkaṭaka* of the date were a mistake for *Kârttigai*, the 7th *tithi* of the bright half would end on a Monday,—the 4th November A. D. 1258, which, by the northern calendar, was Mârga-śudi 7 and also the 7th day of the solar Mârgâśîrsha; but on that Monday the *nakshatra* was Sravishṭhâ (28), not Rêvati (27). Again, if in Saka 1180 expired we were to search for a Monday on which the moon was in Rêvati and on which also a 7th *tithi* ended, we should find this to have been the case on Monday, the 24th June A. D. 1258; but that Monday was the 7th of the dark half, and on it the sun was in the sign Mithuna.

9.—On p. 125, an inscription on a pillar in the Maṇḍapa in front of the Râjasimhavarmâśvara shrine at Kâñchipuram is dated:—'On the day of (*the nakshatra*) Tér (*i.e.*, Rôhini), which corresponds to Tuesday, the seventh lunar day of the latter half of the month of Makara of the Kilaka year, which was current (*during the reign*) of Kambanna-udaiyar.'

According to Dr. Hultzsch, the Kilaka year must here be Saka 1291 (current, or 1290 expired). In that year the sun was in Makara, or, in other words, the solar Mâgha lasted, from 15 h. 27 m. after mean sunrise of the 26th December A. D. 1368 to 2 h. 21 m. after mean sunrise of the 25th January A. D. 1369. And during this time the 7th *tithi* of the dark half ended 7 h. 5 m. after mean sunrise of Monday, the 1st January A. D. 1369, when the moon was in Chitrâ (14), not in Rôhini (4), and which clearly is not the day of the date.—I am unable to suggest any correction of this date, and can only say that during the solar

Mâgha of Saka 1290 expired the moon was in Rôhini at sunrise of Thursday, the 18th January A. D. 1369, which was the 10th of the bright half of the lunar Mâgha; and that the whole year Saka 1290 expired contains no Tuesday, either in the bright or in the dark half of a lunar month, on which the moon was in Rôhini.

10.—Differing from the above, a date on p. 84, from an inscription inside the front Gôpura of the Virîchîpuram temple, gives us the solar month, and both the day of that solar month and the lunar day, without stating, however, whether the lunar day belonged to the bright or to the dark half. Dr. Hultzsch translates the date thus:—'On the day of (*the nakshatra*) Anusham (*i.e.*, Anurâdhâ), which corresponds to Wednesday, the sixth lunar day, the 3rd (*solar day*), of the month of Paṅgûpi (*i.e.*, Phalgunî) of the Viśvâvasu year, which was current after the Saka year 1347 (*had passed*).'

By the southern luni-solar system the year Viśvâvasu is Saka 1347 expired, as stated in the date. The month of Paṅgûpi is the solar Chaitra of the northern calendar; and the *nakshatra* Anurâdhâ, joined, in or near Phâlguna, with the sixth lunar day, shows that this sixth lunar day belonged to the dark half of the lunar month. In Saka 1347 expired the Mîna-saṅkrânti took place, and the solar Chaitra began, 15 h. 42 m., after mean sunrise of the 24th February A. D. 1426; and the European equivalent of the date is Wednesday, the 27th February A. D. 1426, when the 6th *tithi* of the dark half (of the *amanta* Phâlguna) ended 20 h. 30 m., and when the moon was in Anurâdhâ for about 23 h. after mean sunrise.

Another date in Dr. Hultzsch's volume (p. 60. verse 21), which also, like the dates 1—9, quotes a sign of the zodiac, may be omitted here, because it has been already treated by Dr. Fleet, *ante*, Vol. XIX. p. 426. But I would take this opportunity to say a few words about the date of the copper-plate in the possession of the Syrian Christians at Kottayam which was first given in this Journal (Vol. I. p. 229) by the late Dr. Burnell, and which has again been drawn attention to by Dr. Hultzsch, *ante*, Vol. XX. pp. 287 and 289. According to Dr. Hultzsch's translation the date is this:—'On the day of (*the nakshatra*) Rôhini, Saturday, the twenty-first of the month of Mîna (of the year in which) Jupiter (was) in Makara (within the time) during which the sacred rule of the illustrious Vira-Râghava-chakravartin . . . was current.'

Dr. Burnell, when writing about this date,

<sup>2</sup> The name of the Jovian year has evidently been omitted from this date through an oversight.

mentioned that he had shown it to the ablest native astronomer (K. Krishṇa Josiyār) in Southern India, and that in two days he received from him the calculation worked out, proving that the year of the date was A. D. 774, and that this was the only possible year. Now I am sure that the calculation which Dr. Burnell received from the native astronomer was correct, though Dr. Burnell, instead of saying A. D. 774, should have said A. D. 774-775; but A. D. 774-775 is not the only possible year. For I can myself point out two days either of which would suit the astronomical requirements of the date,—Saturday, the 10th March A. D. 680, and Saturday, the 11th March A. D. 775.

In Kaliyuga 3780 expired the **Mina-sāṃkrānti** took place, and the solar Chaitra began, 14 h. 55 m. after mean sunrise of the 18th February, A. D. 680; and, accordingly, the 21st day of the month of Mina (or Chaitra) was Saturday, the 10th March A. D. 680. On that day the moon

entered Rōhini about 6 h. after mean sunrise, and on the same day Jupiter was in the sign Makara, which it had entered on the 26th November A. D. 679.

Again, in Kaliyuga 3875 expired the **Mina-sāṃkrānti** took place, and the solar Chaitra began, 4 h. 53 m. after mean sunrise of the 19th February A. D. 775, and, accordingly, the 21st day of the month of Mina (or Chaitra) was Saturday, the 11th March A. D. 775. On that day the moon was in Rōhini for about 17 h. after mean sunrise, and Jupiter was in the sign Makara which it had entered on the 17th October A. D. 774.

Perhaps there may be other days which also would suit the date. But even if this should not be the case, I know too little of the history of Southern India to be able to say, which of the two possible equivalents of the date, given above, would be preferable.

Göttingen.

F. KIELHORN.

#### BOOK NOTICE.

**KALHANA'S RAJATARANGINI**, or Chronicle of the Kings of Kashmir, edited by M. A. STEIN, Ph.D., Principal, Oriental College, Lahore, Vol. I. Sanskrit text with critical notes.

The two great Asiatic nations, with a very ancient but isolated civilization, afford a striking contrast in their treatment of history. The Chinese possess not only authentic chronicles, going back year by year to the eighth century B. C., but also historical accounts of their royal dynasties, beginning from a period considerably earlier than 2000 B. C. India, on the other hand, did not produce any work of even a quasi-historical character till more than a thousand years after the commencement of our era. That a people so intellectually gifted as the Indians, who reached an advanced stage in philosophical speculation, and showed great accuracy of observation in linguistic investigations several centuries before Christ, should have entirely lacked the historical sense, is certainly a remarkable phenomenon. The explanation is probably to be found in the fact that when the Aryan conquerors had overspread the plains of Hindustān, the Indian mind, influenced by the climate, turned more and more away from the realities of active life towards speculation, arriving as early as the sixth century B. C. at the conclusion that action is a positive evil. Hence it is not till the twelfth century of our era that the first Indian work was written which at all deserves the name of a history, viz., Kalhana's Chronicle of the Kings of Kashmir. Yet even in that author, as Prof. Weber says, the poet predominates over the historian.

The *Rajatarangini* first became known through Horace Hayman Wilson's essay on the Hindu

History of Kasimir, published in 1825. Ten years later the *editio princeps* appeared under the patronage of the Royal Asiatic Society of Bengal. This edition is based mainly on a Dévanāgarī transcript from a Sāradā MS., which has now been proved to be the original of all known MSS. of the *Rājatarangiṇī*. Its value is not great, owing to the numerous mistakes made in the course of the transcription, and to liberties taken with the text through ignorance of the topography of Kaśmir on the part of the Pandits who undertook to edit the work.

Troyer's edition, published at Paris in 1840, and comprising only the first six cantos, was based on the same materials. Though an improvement on its predecessor, it is still very defective, and proved of but little use to General Cunningham in his chronological researches.

No further progress in our knowledge of the *Rājatarangiṇī* was made till 1875, when Prof. Bühler undertook his tour in search of Sanskrit MSS. in Kasimir. This scholar, whose researches have thrown more light on the ancient history of India than those of perhaps any other living Sanskritist, then discovered the *codex archetypus* of all existing copies of the *Rājatarangiṇī*. It was fortunate that Dr. Stein, a pupil of Prof. Bühler, was enabled to visit the Valley of Kaśmir in 1888 and the following years, one of his objects being to obtain possession of this valuable MS. with a view to editing it. Though he found it to be still more difficult of access than it had been during the lifetime of its former owner, on whose death it had to be divided among the heirs, Dr. Stein's persevering efforts were at last crowned with success in 1889.

The *Rājatarāṅgiṇī* consists of eight cantos or *taraṅgas*, comprising altogether nearly 8,000 verses, and is composed in the ordinary *Sloka* metre. The codex archetypus, when obtained by Dr. Stein, proved to contain the whole of the work, with the exception of one leaf in the middle and one at the end, these having probably been lost when the partition took place. The name of the copyist, Ratnakantha, is given in the colophons to some of the *taraṅgas*, but the date is nowhere stated. However, as the dates of various other works copied or composed by the same writer range from 1648 to 1681 A. D., the MS. in question may safely be assigned to the latter half of the seventeenth century. Though written in a difficult hand, as may be seen from the two facsimile specimen pages reproduced in Dr. Stein's edition, the MS. is remarkably free from corruptions and mistakes. The faithfulness of the transcription is proved by the fact that the *lacunæ*, which vary in length from one syllable to several verses, being indicated by dots and empty spaces, are left even where it would have been easy to supply the missing letters.

Dr. Stein conjectures that the original of Ratnakantha's MS. must have been a very old one, because in one particular passage the copyist is in doubt whether to read तेजौ or षोजौ, a confusion which could only be due to a peculiarity of the Sāradā character, not to be found in Sāradā inscriptions later than the beginning of the thirteenth century A. D. The syllables ते and षे are in this older form of the Sāradā character almost identical in form, as e is always written with a vertical stroke before the consonant (त = ते). It must, however, be borne in mind that the characters used in MS. may very well have differed from those employed in coins and inscriptions. This peculiar method of writing e is also to be found for instance in a Dēvanāgari MS. of Shadguru-sishya, dating from the end of the fourteenth century.

It being evident from what has been said that Dr. Stein's edition is practically based on a single MS., the question as to whether the codex archetypus contains any old glosses becomes one of primary importance. It is a satisfaction to be informed that there are actually many valuable marginal notes on details of the topography of Kāśmir, besides various readings and corrections, supplied by four different hands. The annotations of two of these, designated as A<sup>2</sup> and A<sup>3</sup>, are old and of considerable critical value. A<sup>2</sup>, probably a contemporary of Ratnakantha, appears to have revised from the same original what the copyist had written, and to have added the notes and various readings which the copyist had omitted. The additions of A<sup>3</sup> are of

especial value, inasmuch as he fills up the *lacunæ*, in cantos i to vii not from conjecture, but, as the evidence adduced by Dr. Stein shows, from a MS. independent of the original copied by Ratnakantha. As there seem, however, to be no traces of its use in later copies of the *Rājatarāṅgiṇī*, this MS. has in all probability been irretrievably lost. Unfortunately the text of Ratnakantha contains numerous corrupt passages in the last third of the seventh and the whole of the eighth canto, while the *lacunæ* are here rarely filled up by A<sup>3</sup>. Considering that this part of the MS. comprises rather more than one-half of the whole work, these omissions are much to be deplored, particularly as the increased trustworthiness of the narrative, as it approaches the times of the author, is counterbalanced by obscurity due to corruptions.

Dr. Stein's critical notes show that he has proceeded with great caution in dealing with a task beset with serious difficulties, and the parallel passages which he brings to bear on obscurities in the text are evidence of the extreme care with which he has executed his work. That there is still scope for emendation in the eighth canto, Dr. Stein is himself the first to acknowledge; but it will be clear to all Sanskritists, who examine his edition, that he has accomplished his task with all the thoroughness possible in the circumstances. Dr. Stein is to be congratulated on having been able, not only to produce the first trustworthy edition of so important a work as the *Rājatarāṅgiṇī*, but to study on the spot in the course of the last four years the topography of Kāśmir, on a knowledge of which the full comprehension of that work so largely depends. It is also fortunate for the subject that this combined task has fallen into the hands of so persevering, energetic, and enterprising a man. Sanskrit scholars will look forward with much interest to the appearance of the second volume, which, besides an introduction and exegetical notes on the text is to contain a commentary on all matters of historical, archaeological, and topographical interest occurring in Kalhaṇa's narrative. On the completion of that volume Dr. Stein will have accomplished a work complete in itself, which will add much to our knowledge of the history and archaeology of mediæval India. It seems a pity that the book should have been published in the very unwieldy form of atlas folio. But as it has been brought out under the patronage of the Kāśmir State Council, this practical drawback was perhaps unavoidable. We have here another recent instance of the enlightened support extended by Indian Princes to the promotion of research and to the preservation of the ancient literature of their country.

ARTHUR A. MACDONALD  
Oxford.

## TAMIL HISTORICAL TEXTS.

BY V. KANAKASABHAI PILLAI, B.A., B.L.

No. 4.—THE VIKRAMA-CHOLAN-ULA.

**S**IX years ago, during one of my official tours, I halted at Tanjore, and visited the Sarasvati-Mahal, or the "Palace of the Goddess of Wisdom" in that town. This building forms a part of the residence of the late Rājās of Tanjore, and is so called because it contains a vast library of miscellaneous works composed in Sanskrit, Marāthī, Tamil, and English, printed and in manuscript, collected by successive Rājās. The volumes I found neatly arranged and labelled, and catalogues of the books available for the visitor, whose curiosity might tempt him to see what treasures of the ancient lore of the country lie buried there. I did not examine the catalogues of Sanskrit books, because I knew that Dr. Burnell, who was employed as a Judge for several years at Tanjore, had examined the whole library, and had described everything of that kind that was valuable. But I carefully went through the lists of Tamil works, and found two manuscripts, bearing respectively the titles *Vikrama-Cholan-Ula* and *Kulōttunga-Cholan-Ula*, which seemed to be of some historical value. They were written on palmyra leaves, about a foot long and one and a half inch broad. The leaves were written on both sides and in clear characters; but they were fast decaying, the edges breaking under the slightest touch,—tiny insects, more diligent than the antiquarian, having already gone through every leaf of the manuscript and "read, marked and digested" a great portion of it. A Tamil Pandit, who accompanied me, and who was an ardent admirer of the ancient masters of Tamil poetry, was in raptures over the two poems, especially their latter parts, in which the author describes in very lascivious strains the amorous demeanour of the women of the palace at the sight of the king; but to me the introductory portions, wherein the ancestry of the Chōla princes is given, was of absorbing interest. It struck me at the time that the poems would furnish a clue to the tangled genealogy of the Chōlas, which at present cannot be unravelled with the side of information afforded by inscriptions alone. I had them copied at once. Some months afterwards, the late Tyāgarāja Chēṭiyār, Tamil Pandit of the Government College, Kumbhakōnam, who had copies of these poems with him, having kindly lent me his manuscripts for my use, I compared them with the copies taken at the Sarasvati-Mahal, and found little or no difference, except a few blunders made by copyists.

I give below the text and translation of the first 182 lines of the *Vikrama-Cholan-Ula*. The rest of the poem is of no value to the student of history, and is besides of too licentious a character to be rendered into English. As denoted by the title, the work belongs to the class of metrical compositions known in Tamil as "ula." This name is derived from the root *ula*, which means 'to stroll' or 'to go in state.' Poems of this class usually begin with an account of the ancestors of the hero, then depict his personal appearance when he sets out from his mansion, followed by his vassals and servants, and conclude with a very elaborate description of the enamoured behaviour of the women of his court, young and old, the eagerness with which they await his appearance, their joy and confusion when his eyes meet their gaze, their sorrow and sadness when he passes out of their sight. The poem is one of the best of its kind in the Tamil language. For elegance of expression and richness of imagery it may be compared to Moore's *Lalla Rookh*. It is composed in the *Nērisai-kali-venpā* metre. The name of the author is not known.

The poem begins with the genealogy of the Chōlas, which is traced through Brahmā, the Sun, and other mythological personages to the king, who is said to have built high banks on both sides of the bed of the river Kāviri. The name of this king is mentioned in the *Kalingattu-Parani* as Karikala-Chōla. His successors are described as follows:—

- I. The king, who set at liberty the Chēra prince, on hearing the poem *Kalavali* sung by the poet Poygai. This is Sēngat-Chōla; see my translation of the *Kalavali*, ante, Vol. XVIII. p. 258.

II. The victor of many a battlefield, who bore on his person no less than 96 scars gained in battle.

III. He who constructed a roof of gold to the sacred hall in the temple at Chidambaram. From the Leyden grant it appears that this king was Parāntaka-Chōla.<sup>1</sup> He also bore the title of Vira-Narāyaṇa-Chōla.<sup>2</sup>

IV. He who conquered the Malainādu, i.e., most probably the Koṅgu and Chēra countries, and killed 18 princes in retaliation for the insult offered to his envoy.<sup>3</sup>

V. He whose armies seized the countries bordering on the Gaṅgā and Kadāram.<sup>4</sup>

VI. He who defeated the king of Vaṅga, and thrice attacked Kalyāṇa, the capital of the Western Chālukyas.<sup>5</sup>

VII. He who won the battle of Koppa (or Koppai). The inscriptions of this king, commencing with the words *Tirumagal maruviya śengōl vēndan*, are found in many parts of the Tamil country, and it appears from them that he was known by the title of Uḍaiyār Sri-Rājendradēva, alias Kō-Parakēsarivarman.

VIII. He who made a *sarpa-śayana*, i.e. a couch or bed in the shape of a coiled serpent, for the image of Vishnu at Srīraṅgam.

IX. The victor of Kūḍal-saṅgama.<sup>6</sup>

X. His successor, of whom no particulars are given.

XI. He who chased the Pāndyas, defeated the Chēra, twice quelled the rebellion at Salai, annexed Koṅkanam and Kannadām, caused the death of the proud king of the Mārattas, and abolished all tolls throughout his kingdom. This is Uḍaiyār Sri-Rājarājadēva, alias Kō-Rājakēsarivarman, whose inscriptions begin with the words *Tirumagal pōla perunilachchelvīyūm*.<sup>7</sup>

XII. Vikrama-Chōla, the hero of the poem, and the son of the last mentioned king. His inscriptions begin with the words *Tiru mangi valara* and are found in several of the large temples in the Tamil districts. He bore the title Uḍaiyār Sri-Rājendra-Chōjadēva, alias Kō-Parakēsarivarman.<sup>8</sup>

Then the poem describes the king's bed-room, his morning-bath, prayers and dress, of which his jewels form the most conspicuous part. The usual complimentary phrases describing the reigning king as the consort of the goddess of the Earth and of the goddesses of Wealth and Victory occur here. This helps us to understand the allusion in almost every inscription of this period to Bhuvanam-muludum-uḍaiyal or Ulagam-muludum-uḍaiyal, i.e. the goddess of the Earth, as the mistress of the king. After a tedious and overdrawn account of the royal elephant, the poem proceeds to give a vivid sketch of the pompous pageant which the procession of an oriental king always presents. The king is seated on an elephant under the shade of a magnificent parasol, while his attendants fan him with *chauris*. Huge sea-shells and pipes are blown; the big drums thunder; the royal bodyguard, with drawn swords, appear behind

<sup>1</sup> *Archaeol. Surv. South. India*, Vol. IV. p. 217.

<sup>2</sup> *Manual of the Salem District*, Vol. II. p. 369.

<sup>3</sup> [This appears to be the great Rājarāja, whose inscriptions refer to the conquest of Malainādu; see *South-Indian Inscriptions*, Vol. II. pp. 2 and 236.—E. H.]

<sup>4</sup> [This must be Rājarāja's son Rājendra-Chōla, who boasts in his inscriptions to have conquered the Gaṅgā and Kadāram; *ibid.* p. 109.—E. H.]

<sup>5</sup> [The corresponding verse (viii. 26) of the *Kalingattu-Parani* suggests that No. VI. is Kō-Rājakēsarivarman alias Rājādhīrājadēva, who, according to his unpublished inscriptions, "caused to be burnt the palace of the Chālukya (king) in the city of Kampili."—E. H.]

<sup>6</sup> [The same battle is mentioned in unpublished inscriptions of Kō-Rājakēsarivarman, alias Vira-Rājendradēva.—E. H.]

<sup>7</sup> [I cannot follow Mr. Kanakasabhai here, but believe that the king referred to is Kulottunga I. (A. D. 1068 to 1112).—E. H.]

<sup>8</sup> [In my opinion, the hero of the poem is not Rājendra-Chōla, but Vikrama-Chōla, who ruled from A. D. 1112 to 1127; see ante, Vol. XX., p. 292.—E. H.]

him ; the tiger banner flutters in the breeze ; and before and on both sides of him come, mounted on horses, his vassal kings and nobles, an interesting and detailed list of whom is given :—

1. Foremost in the brilliant assemblage of princes is the *Tondaimāṇ*. This is evidently the Pallava king, who was at this time a feudatory of the Chōlas. He is said to have defeated the Chēras, the Pāṇḍyas, and the kings of Malava, Simhala and Koṅkana.

2. *Munaiyar-kōn*, or the king of *Munai*, a place now known as Tirumunaippādi. The word *Munaippādi* signifies a war-camp, and the place appears to have been so named because it marked the boundary between the Chōla and Pallava kingdoms, before the latter had merged into the Chōla dominions.

3. *Chōla-kōn*, or the viceroy of the Chōla kingdom proper.

4. The Brāhmaṇ *Kannan*. This name is a Prākṛit form of the Sanskrit *Krishna*. He is said to have been a native of the town of *Kañjam*, which is I believe now called *Kañjanpur* and is in the Tanjore district. He was a minister in charge of the palace and the treasury.

5. *Vānan*, or the *Bāna* king.

6. *Kalingar-kōn*, or the king of *Kalinga*. His capital was *Kalinganagara*, the modern Kalingapatam in the Vizagapatam district.

7. *Kādavan*, the king of the hill-fort of *Señji*. As *Kādavan*, ‘the forester,’ is a Tamil synonym of the Sanskrit *Pallava*, he appears to have belonged to the Pallava royal family. His fortress *Señji*, which is spelled Gingee in English, belongs to the modern South Arcot district.

8. The king of *Vēnādu*. This is the ancient name of the southern part of the Travancore territory.

9. *Anantapalan*, who is said to have been famous for his charities.

10. *Vattavan*. This seems to be a Tamil form of the Sanskrit name *Vatsa*. He stormed the three-walled town of *Maṇṇai*, which was defended by Aryas. In the inscriptions of Rājendra-Chōla, this town is referred to as conquered by the king, and the name is coupled with *Kaṭakam*, indicating most probably that *Maṇṇai* and *Kaṭakam* were identical or adjacent to each other. *Kaṭakam* is the modern Cuttack in the province of Orissa.

11. The king of *Chēdinādu*. This may be Chēdi or *Bundēlkhaṇḍ*, but is more probably another Chēdi, a petty principality in the Tamil country, the capital of which was *Tirukkōvalur* in the South Arcot district.

12. The chief of *Āṇaikkāval*, i. e., *Tiruvāṇaikkāval* in the Trichinopoly district.

13. *Adigan*. This is the title of the chiefs of Dharmapuri in the Salem district, the ancient Tagadūr or Takatā.<sup>9</sup>

14. *Vallabhan*, the *Nūlamban*, i. e. the king of *Nūlambavādi*, a division of the Mysore territory.

15. *Tirigattan* [i. e. the king of Trigarta].

This description of the king's appearance in public agrees so well with what Marco Polo, the Venetian traveller, saw about two centuries later when he visited Southern India, that I am tempted to quote his words. “It is a fact,” says he, “that the king goes as bare as the rest, only round his loins he has a piece of fine cloth, and round his neck he has a necklace entirely of precious stones, rubies, sapphires, emeralds and the like, in so much that his collar is of great value . . . . . The king aforesaid also wears on his arms three golden bracelets thickly set with pearls of great value, and anklets also of like kind he wears on his legs, and rings on his toes likewise. So let me tell you, what this king wears between gold and gems and pearls, is worth more than a city's ransom. And there are about the king a number of Barons

<sup>9</sup> An inscription of an Adigaimāṇ appears at page 106 of Dr. Hultzsch's *South-Indian Inscriptions*, Vol. I.

in attendance upon him. These ride with him, and keep always near him, and have great authority in the kingdom, they are called the king's trusty lieges."<sup>10</sup>

## TEXT.

Atti mukattuttamai nittanmai chittamē.  
Tavalattamarai tātār kōvil  
Avalaippōrrutum aruntamil kuṛittē

Chīr tanta tāmaraiyāl kēlvan tiruvutarak  
Kār tantavuntik kamalattu — pārtanta  
Ātikkadavuddichai mukānumānkavan̄yan  
Kātaṅkula maintān Kāchipeñum — mētakka

5. Maiyaṇu kādchi Marichiyum mandilam  
Cheyya tanī yālittērōnum — maiyal kūr  
Chintanai āvīrku murattiruttērin  
Maintānayūrnta maṛavōnum — paintadat  
Tāduturaiyil adupuliyum pulvāyum
10. Kūda nrūddiya kor̄avanum — nidiya  
Mākavimānantapaiyūranta mannavan̄ap  
Pōkapuripuranta pūpatiyum — yākattu  
Kūrālariya maṇukkunarntu kūrrukku  
Tēra valakkuraitta Chembianum — mārajin
15. Tōdi maṛaliyolippa mutumakka!  
Tādi pakutta tarūpatiyum — kūdārtam  
Tūnkum eyil eñinta Chōlañumēṛkadalil  
Viñkunir kīl kadalil viddōnum — añkup  
Pilamatani pukuttan pēroliyāl Nākar
20. Kulamakalaik kaippidittakōvu — mulakāriyak  
Kākkum chiru puravu kākka kaṅkūrntu  
Tūkkum tulai pukunta tūyōnum — mēkkuyarak  
Kollum Kudakakkuvadūdarutiliyat  
Tallum tirai Ponnī tantōnum — tellaruvich
25. Chennippuliyēruttikkiri tiritup  
Ponnikarai kānda pūpatiyum — minnarulin  
Mētakka Poikai kavi kondu Villavanai  
Pāttalai vidda pārttipañum — mitella  
Menkonda tonnūrrin mēlumiru mūñru
30. Puṅkonda veñippuravalanni — kaṅkonda  
Kōtilāttēral kuñikkuntiru maṇrañ  
Kātalār pop mēynta kāvalaṇu — tūtarkkāyp  
Pañdu pakal onñilironpātu chiramui  
Kondu Malainādu kondōnum — tāndinār
35. Kaṅka natiyum Kadaramum kaikkondu  
Chiñkātēnattirunta Chembiyanum — Vanikattai  
Muṛrum muranadakki mummadiþoyk Kaliyanam  
Cherrā tanī yānaich chēvakānum — pārālarai  
Vēppattadu kalattu vēlaṅkal āyiramum
40. Koppattoru kalīrār konđōnu — māppalanūl  
Pādaravat Tenn-Araṅka mēyārkkup pañmaniyā

<sup>10</sup> *Marco Polo's Travels*, by Col. Yule, Vol. II. Bk. III. Chap. XVII.

- Lâdaravappâyalamaittônum — Kûdalâr  
 Chañkamattu kollum tañipparañkkenñpiñainta  
 Tunkamata yânai tuñittônum — añkavanpin
45. Kâval purintavanî kâttavanum enñivarkal  
 Pûvalayam muñrum purantatar piñ — mëvalartam  
 Chêlaitturantu chilaiyaittadintirukâr  
 Châlaikalam arutta tândiñân — mëlaik  
 Kadal koñdu Koñkañamuñ Kannadamunkaikkon
50. Dadal koñda Maraddarachai — yudalai  
 Yîrakki vada varaiyê yellaiyâyttollai  
 Maçakkaliyuñchuinkamum mâyri — yañattikiri  
 Vârittikiri valamâka vantaliñku  
 Mâriñpoli tôl Apayarkup-pârvilañkat
55. Tônriya kôñ Vikkiramachôlan vêddaittumbai  
 Müñru murachu mukil muñanka — nôñralaiya  
 Mummaippuvanam purakka mudikavittu  
 Chemmaitanikkôl tichaiyalañappa — vemmai  
 Vidavudpaduttu vilukkavikai eddu
60. Kadavudkalîru kalippa — chudarcher  
 Inaïttâr makudam iñrakki archar  
 Tuñaittâl apichêkañchûdi — pañaittêru  
 Nîrâliyêñlum nilavâliyeñluntan  
 Pôrâliyonñr potu ñikkî — chîrârum
65. Mêya tikiri viri mëkalaiyalkur  
 Rûya ñila madantai tôlkañnum — châyalin  
 Nôtumulakaikal êñuntanittudaiya  
 Kôtil kula mañkai koñkaiyînum — pôtil  
 Niñraikinra chelvi neduñkankalañnum
70. Uraikinra nájil oru nál — añaikalarkâl  
 Tennar tiñai alanta muttiñchilapûñdu  
 Tennar malai árachchêranintu — tennar  
 Varavidda tenral adi varuda vâdkan  
 Poravidda pêrâyam pôrra — iravidda
75. Nittilappantarkîl nînilâppâyalîr  
 Rottalar mälai tuñaittôlum — maittadañ  
 Kannum mulaiyum periya kaliyanam  
 Eñnumulakanikal êñudaiya — penñanañku  
 Peyta malar ôti peñ chakkiravarttiyudan
80. Eytia palli inñteluntu — poyyâta  
 Ponnitturai mañchanamâdip pûchurarkai  
 Kannittalirañkîn kâppañintu — munñai  
 Mañakkoluntai velli malaikkoñuntai mavñlip  
 Piñsaikkoluntai vaitta pirâñai — karaikkalattu.
85. Chekkarpani vichumpai teyvattanichchudarai  
 Mukkad kapiyai mudivananiki — mikkuyarnta  
 Tâñattolil mudittu châtum takaimaiyip  
 Mâñakkalankal varavaruli — ténmoittu  
 Chûñumalar mukattu chonñmâmakanudanâ.
90. Tâlumakarakkulai tayañka — vâlun  
 Tada mulaippâr madantai tannudanê tôlîr

- Chudar mañikkēyurañ chūlntu — padaran  
 Taçippilapperuñkirttit taiyaludanē  
 Mañikkadakañkaiyil vayañkap — pañippapa.
95. Muyañkuntiruvudapē munñir kodutta  
 Vayañku mañi mārpinñmalka — vayañkā  
 Varuñkorra mātirkumanañkinañduñ  
 Maruñkīruruvudaivāl vāyppat — tiruntya  
 Vañappadimattaru pērañiyapintu
100. Vañnattalavin vañappamaittuk — kaññutalōñ  
 Kāman chilai vañakka vāñkiya kaddalakait  
 Tāma mudivanakkam tantañaiya — kāmarupūñ  
 Kōlattodu peyarntu kōyiñpuraninru  
 Kālattiruñ kadakkaliñ — ñūlattu
105. Tāñē muñai kuvatañittañakketirē  
 Vāñē muñañkiñum vāñadavi — vāñuk  
 Kaniyumaruppumadañkaiyumiñmai  
 Tañiyum yamarāchatañdamā — tuñiyār  
 Pariya poruñkodi kañattup pañaikka
110. Ariya oru tāñeyāki — kariya  
 Malaikkōddai madittidiyak kuttum  
 Kolaikkōddu veinkāla kōddam — malaittōda  
 Vūru matam tañatēyāka vulakattu  
 Vēru matam perā vēkattār — kūronātē
115. Tāñkipporaiyārattattam pidar niñru  
 Vāñkipporaiyai mēñmulutu — mōñkiya  
 Korrapuyamirandārkōmāñ Akalañkañ  
 Muñrapparintatarpiñ mun pātam — muñra  
 Varuttamatu mañantu mātirattu vēlam
120. Parutta kadāñtilaittuppāyap — perukkat  
 Tuvaittu maturachuvadu mitittōdi  
 Yavañrinaravañkañdāri — yivarñrai  
 Yalittavañ eukōmāñatalāñinru  
 Kalittanavēñvakkunkaliñu — nelittiñya
125. Vērrupulattai vētittukkotitamaru  
 Lērrupparumañmarinnyiraik — kūrruk  
 Karuttumayirāpataninratanañ  
 Yiruttippadi padiyāyērit — tiruttakka  
 Korrañkavikai niñarākkulirntiraddaik
130. Karraikkavaraiyilañkālachaippa — vorrai  
 Valampuriyūta valaikkulañkalārppach  
 Chilambumurachuñchilamba — pulampayil  
 Vādpadai tōrra mara mannavar neruñkak  
 Kōdpulikkorrañkodiyōñkach — chēdpulattut
135. Teñnaru Maluvaruñ Chiñkalaruñ Koñkapattu  
 Mannaruntōka Malainadar — munñai  
 Kulaiyapporutorukārkonda parani  
 Malaiyattarum Tonñdaimun — palarmudimē  
 Lārkuñkalañkāl Apakanññatavaiyil
140. Pārkumatimantrapālakaril — pōrkkut  
 Todukkappunañtumbai thēchinodudichūdak

- Kodukkappuṇai Mūṇaiyar kōṇum — Udukkaraiyūm  
 Kankaraiyu Mārāddaraiyūn Kaliṅkaraiyūn  
 Koṅkaraiyūmēṇaik Kudakaraiyun — taṅkōn
145. Muṇiyum poļutu muri puruvattōdu  
 Kunjiyūñchilaich Chōlakōṇuñ — chanapatiñan  
 Tōluñkalachamuñchurramuñkorappōr  
 Vālumpuliyumatiyamaichchu — nālumāy  
 Mañchaikkilittu vālarum perum punchaik
150. Kañchattirumaraiyōn Kannanum — veñchamattup  
 Pullāta manṇar pulaludampu pēyvānka  
 Vollāraikkūñramuyir vānkap — pullārvan  
 Tāñkumadamātar tattankulai vānka  
 Vāñkum vari chilaikkai Vāṇaṇum — Veñkaiyinuñ
155. Kūdār Vilinattuñ Kollattuñ Koṅkattum  
 Mōdāl Iraddattum Oddattum — mādā  
 Ladiyeduttu vevērarachiliya virak  
 Kodiyedutta Kaliṅkar kōṇum — kadiyaraṇach  
 Chemporpatanaichcheriyiñchi Chenchiyarkōn
160. Kambakkaliyānaik Kādavaṇum — vembik  
 Kalakkiyavañchakkaliyānaippāril  
 Vilakkiya Vēñadar vēñtum — talaittarumam  
 Vārik Kumari mutal Mantakipiṇiyālum  
 Pārittavaṇ Anantapalaṇum — Āriyarin
165. Muddipporutār Vada-Māṇai mummatiłum  
 -Madditta mālyānai Vattavaṇum — maddaiyeļak  
 Kātittiru nādduk kaddaranānaikdaddajitta  
 Chētittiru nādar chelvaṇum — pūtalattu  
 Muddiya tevvar chadai kadda moikaljarkil
170. Kaddiya kār Āpaikkavalāṇum — Oddiya  
 Māṇavarachaririya Vada-Kaliṅkat  
 Tāṇai tunitta Atikanum — Miṇavartai  
 Kōddaruik Kollamunikonda kodai Nuļamban  
 Vāddār matayānai Vallavaṇum — kōddaranak
175. Koṅkaikkulaittuk Kudakaikkuvadiditta  
 Cheikaikkalirṛut Tirikattaṇum — aikavanpin  
 Vallavaṇuñ Kōchalaṇu Makataṇu Māluvaṇum  
 Villavaṇuñ Kēraḷaṇu Miṇavaṇum — Pallavaṇum  
 Ennum perumpērkaleṇṇili maṇdilikar
180. Munnam iru maruṇkumoittindap — paṇmaṇichēr  
 Chōti vayiramadakkuñchudarttodiyār  
 Viti kuṇukutalum —

## TRANSLATION.

My soul! Pray thou daily to the excellent (Ganapati) that has the face of an elephant!

Let us praise her (Sarasvati) whose shrine is the white water-lily, full of pollen, so that she may inspire us with elegant Tamil!

The first of gods, creator of the earth (Brahmā), who rose with faces four out of the water-lily, that grew from the dark navel of the sacred person of (Vishṇu) the spouse of that goddess whose seat is on the lovely lotus flower. Then his beloved son Kāsyapa. Then that great Marichi, a faultless seer. Then he whose car rolls on a single flaming wheel. Then that

stern sire who drove his chariot over his son to soothe a cow in dire distress. Then the mighty monarch who made the timid fawn and the fierce tiger drink together in the same cool springs. Then the king who rode an aerial car and (*mounting to the skies*) saved Bhōgapuri. Then the Sembiyān (*i. e.* the Chōla) who by a solemn sacrifice created a wondrous man and won his cause, satisfying the ruthless god of death. Then the sovereign who shared the grey beard of elders and drove Yama out of his sight. Then the Chōla who stormed the castles of his foes which hung in the air. Then he who let into the Eastern bay the swelling waters of the Western sea. Then the prince who bravely went down a cavern, and by his radiant beauty won the hand of the noble daughter of the Nāga race. Then that generous man who is known to all the world as having joyously entered the scales (*to be weighed*), to save a little dove. Then he who brought the river Pōnni (Kāviri) whose rushing current cuts its way through the rocky ridges of high Kudagu. Then the king who set his tiger (*banner*) on the mountain whose summit gleams with crystal waterfalls, and formed high banks to control the floods of the Pōnni. Then the sovereign who heard the lofty lay of Poygai and graciously struck the fetters off the feet of the Villavaṇ (*i. e.* the Chēra king). Then that conqueror whose person was covered with scars (*gained in battle*), twice three and ninety in number. Then that guardian (*of the world*) who, with pious love, covered with sheets of gold the roof of the hall where Siva (*literally*, pure honey) dances. Then he who, to avenge his envoy, obtained of old, in a day, the heads of twice nine princes and conquered Malainādu. Then he who sat on his throne while his armies seized the Gaṅga and Kadāram. Then that matchless soldier who broke the power of (*the king of*) Vāṅga and thrice attacked Kalyāna. Then he who, riding on a single tusker, killed his enemies in a fierce fight at Koppa and took a thousand elephants. Then he who, with gems of many kinds, made a couch in the shape of a hooded serpent for the god (Vishṇu) of the Southern Raṅgam (Srīraṅgam) where ancient (Vēdic) hymns are sung. Then he who cut down countless majestic rutting elephants, and won a great victory at Kūḍal-sangama. Then he who after the above watched and protected the earth. After all these kings had ruled the whole compass of this earth, came the Abhaya whose shoulders were adorned with garlands of ār; who, with his army which had chased the sēl (a fish, the flag of the Pāndya) and broken the bow (the flag of the Chēra) and twice cut the rebels at Salai, annexed Koṅkanām and Kannadām (*and all the land*) up to the shores of the Western sea; caused the death of the proud king of the Marāṭtas; rid the country of all evils and tolls; and ruled with mercy the whole of this sea-girt earth up to the bounds of the Northern mountain. His illustrious son Vikrama-Chōla assumed the diadem amid the thundering of the three drums, and governed the three worlds, extending his righteous dominion in all directions, the cool shade of his umbrella removing all evil (*or unhappiness*) and gladdening (*the hearts of*) the eight celestial elephants (*which guard the eight points*). Kings took off their glittering crowns, which were wound with wreaths of flowers, and bowed their heads at his pair of feet. He brought under his own martial sway the seven swelling seas and the seven continents. While thus he reclined on the shoulders of the goddess of the Earth, like the broad and bright girdle on whose hips are the chains of mountains, and on the bosom of the beauteous and chaste virgin (the goddess of Victory) who is the sole mistress of the seven worlds, and in the presence (*literally*, long eyes) of the goddess of Wealth who dwells in the (*lotus*) flower, — one morning, he rose brightly from his bed which was all white as the moonlight, under a canopy of pearls, and to which he had retired overnight, wearing the choicest pearls paid as tribute by the Southern (Pāndya) princes; his person perfumed with the paste of the sandal of their (the Pāndyas') mountain; his feet wooed by the southern breezes at their bidding; accompanied by the empress "Mistress of the seven worlds," who, with bright large eyes and swelling bosom, her tresses twined with fresh blossoms, and her shoulders wound with strings of fragrant flowers, was graceful as a goddess and gay as the playful swan, and served by a group of women whose glances wound like sharp swords. (*Having risen*) he bathed in the river Pōnni whose current never dries up, and put on his wrist a bracelet made of the tender shoots of the arugu grass, handed to him by his priests, and offered his prayers to him (Siva) who is the light of the ancient

Vēdas, the flame on the silver mountain (Kailāsa), who wears the young crescent on his head, whose throat is dark, and whose ethereal body is of a ruddy hue, who is the supreme luminary amongst gods, who has three eyes, and who is full of mercy. (*Then*) he distributed large sums of money (*to the Brāhmans*) and was pleased to send for the (*royal*) jewels whose magnificence passeth description. On his face, which was the seat of the goddess of Eloquence, and which bloomed like a full-blown flower beset by bees, sparkled fish shaped ear-rings. On his shoulders which bore the broad-bosomed goddess of the Earth, he set epaulets, which blazed with brilliant gems. On his wrists, where the restless goddess of Fame sat, shone bracelets set with precious stones. On his chest, which was the abode of the goddess of Wealth, beamed the priceless jewel which the ocean gave up when churned (*by the gods*) with the great snake (Vāsuki for a rope). At his waist, he placed gracefully his sacred sabre on which lay the great goddess of Victory. Having put on rich and rare ornaments of exquisite beauty and arrayed himself gorgeously, he issued out of the palace, appearing so enchantingly handsome, that it seemed as if Siva had bestowed on him, while he bowed his wreathed crown to the god, all the heavenly charms of which he had deprived Kāma (Cupid) when the latter had once bent his bow on the god. There stood before him the huge and fierce royal elephant which would not brook to hear the roar of other elephants, and if it heard the thunder of the clouds, would sweep (*with its trunk*) even the sky, and finding no trunk or tusks opposing it, would be appeased; which would alone bear the heavy war-banner, and with its death-dealing tusks batter and break down even hard rocks; which, being unaccustomed to the smell of other rutting-juice but its own, — when Akalaṅka (*i.e.* the Spotless) had, with his swelling victorious shoulders, removed from the neck of the elephants which guard the eight points, the burden (*of this earth*), which they had borne with silent anguish, and made them forget the aching pain of their forelegs and discharge rut in floods,— scenting their rut, followed up the current of the floods, and pacified by the sounds of the celestial elephants, rejoiced that they were gladdened by the favour of its royal master; which would trample under foot and lay waste the enemies' lands and furiously devote to death the dear lives of the princes who face it on the field of battle. On such an Airāvata (*or white elephant*) he mounted step by step, and sat under the shade of a superb umbrella. A pair of thick chauris fanned cool and gentle puffs of wind; the deep sound of the great sea-shell swelled; bands of pipes made shrill music; the silambu and the big drums thundered; the well-drilled bodyguard of swordsmen appeared; high above all waved the banner of the conquering tiger; and there crowded warrior kings, such as: — the Tondaimāṇ, who in a single campaign scattered the armies of Malainādu and defeated the Tennar (Pāndyas), Māluvar, Singalar, Koṅkanar, and other kings of distant lands; and of the ministers of Anagha, whose sounding anklets rest on many a crowned head, the Muṇaiyar-kōn, who with his headgear winds the wreath of victory in besieging enemies' strongholds; and the Chōla-kōn who, whenever his sovereign is displeased with the Uḍukkar, Kaṅgar (Gāngas), Marāṭtar, Kalinagar, Koṅgar and other Western nations, bends his bow on them with a frown; and the Brāhmaṇ Kannan of the town of Kañjam, the high walls of which pierce the clouds, who daily superintends the royal guard, treasury, palace, sword (*or armoury*), tiger (*standard*) and council; and the Vanan̄, armed with the bow bound with leather, who offers the lives of rival kings to death, their stinking carcasses to demons, and compels their fond mistresses (*who have become widows*) to remove their ear-rings (*and other ornaments*); and the Kalinaga king, who with his victorious banner has put to flight many a prince in Vēngai, Vilinam, Kollam, Kongam, Iratṭam and Oddam; and the Kadavan̄, who rides the gay elephant, king of the hill-fort of Señji, which, crowded with battlements, resembles the unassailable red mountain (Mēru); and the king of Venādu who drove the rogue elephant, which caused people to tremble by its great fury; and Anantapālan̄, who performed deeds of great charity and spread his fame from Kumari to the Mandakini; and the Wattavan̄, whose huge elephant broke down the three walls of Northern Manrai, where the Aryas had fought hard for their town; and the prince of the sacred Chēdinādu, who levelled to the ground the strong fortifications of Kādi; and the chief of Āṇaikkāval, who, when he ties the sounding anklet on his leg, never fails to compel the foes whom he encounters, to tie up the hair

on their head in tangled knots; and the **Adigan**, who cut down the armies of Northern **Kalinga** and routed the king of **Oḍḍiyam**; and **Vallabhan**, the munificent **Nulamban**, who, riding a rutting elephant, conquered **Köttaru** belonging to the **Minnavar (Pāṇḍyas)**, and **Kollam**; and **Tirigattan** of the red-trunked elephant, who overthrew **Koṅgu** which is defended by mountains, and knocked down the crags of **Kuḍagu**; and after him came the **Vallavan**, **Kōsalan**, **Māgadān**, **Maṭuvan**, **Villavan**, **Kēralan**, **Minavan** and **Pallavan**. Surrounded in this manner in front and on both sides by great kings and chiefs without number, he approached the street where live the fair women whose polished bracelets sparkle with many gems and brilliant diamonds.

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS OF DHAMMACHETI.

1476 A. D.

BY TAW SEIN KO.

(Continued from page 89.)

#### TEXT.<sup>1</sup>

##### Obverse face of the First Stone.

*Namō tassa bhagavatō arahatō sammāsambuddhassa.*

Siddhā bhavantu Jinacakkavarābhivuddhiyō siddham Buddhassa namō.

Rāmaññadēsapatibhū-Rāmādhipatinā katū

Jinasāsanasaṁsuddhi tam pavatti kathiyatē.

Rāmaññadēsapatibhū-Rāmādhipatirāja-kālē Jinasāsanassa suddhi.

Sakyamunino Sammāsambuddhassa parinibbānatō dvinnam vassasatūnam upari atthārasamē vassē vitivattē Dharmāsokarājā abhisēkam pāpuṇi. Tatō catutthē vassē Nigrōdhasāmaṇerām patīcca Buddhasāsanē sañjātā 'tiviya pasādūna bhikkhūnām lābhāsak-kārō vēpullam agamāsi; titthiyānaṁ parihāyi.

Atha titthiyā lābhāsakkārām patthayamānā kōci bhikkhūsu pabbajjītvū upasampajjītvā sakāni sakāni **Sassatādīni** ditthigatāni pakāsēnti. Kōci pana sayam ēva pabbajjītvū bhikkhu-vēsām gahētvā sakāni sakāni ditthigatāni pakāsēnti. Tē sabbō pi uposathānlisānūghakammanā karontānam bhikkūnām autaram pavisitvā nisilantī. Tōna parisūnusuddhāti saṅghō uposathāna karōti. Tatō **Asōkārāmē** sattavassāni uposathō pacchijji.

Tam patīcca rājā Dharmāsōko sāmān- uppanna-mala-kanṭhā- bhudāpulavāraṇā sāsanām sōdhetukāmō Moggaliputtatissamahāthēram upanissayanā katvā, Vibhajjavādī Sammāsambuddhō sassatādivādinō titthiyāti samayam uggahetvā, sabbe bhikkhū sañnipātāpetvā samānaladdhikē ēkatō vasāpētvā, tatō ēk 'ēkām niharitvā; kiñvādī Sammāsambuddhō ti ? vuttē Vibhajjavādī Sammāsambuddhō ti vadantū sāsanikabikkhū satthīsataśahassā ahēsum; **Sassatādivādī** Sammāsambuddhō ti vadantū pana titthiyabhūtā pāpabikkhū saṅghisahassā ahēsum. Atha rājā tē sabbē pi satthīsahassē pāpabikkhū uppabhbūjētvā, "parisūnūlhā dāni parisā, karōtu saṅghō uposathakamman ti" vatvā nagaraṇām pāvisi.

Tatō Moggaliputtatissamahāthēro Asōkārāmō tēhi sabbēhi satthīsataśahassēhi bhikkhūhi saddhim uposatham akāsi. Tad avasānē sañkhēpōna Bhagavatū desitaīn Kathāvatthu-pakaraṇām Bhagavatū dinnanayū ṭhatvā vitthārētvā dēsēsi. Tatō pāraīn yathā 'yasmā Mahākassapathērō chalābhiññācatupatisambhidāpatte pāliensatāmattō khīpāsaṁvabikkhū uccinītvā sattamāsam Pāthamasāṅgitim akāsi; yathā e 'yasmā Mahāyusuthērō chalābhiññācatupatisambhidāpatte sattasatāmattō khīpāsaṁvabikkhū uccinītvā atthāmūsām Dutiyasaṅgitim akāsi; evam chalābhiññācatupatisambhidāpatte sahassatāmattō khīpāsaṁvabikkhū uccinītvā navamāsam Tatiyasaṅgitim akāsi. Saṅgītikarapāvāsāmē pana anugatē sāsanām pāceantaraṁ thēsu patīthāhissititi viditvā "tēsu tēsu ratthōsu sāsanām patīthāpūthāti" tē tē Majjhantika-

<sup>1</sup> Throughout this text 'ṭ' is represented by c<sup>1</sup> ṭ by ch: the diacritical sign ^ represents sandhi: the sign-represents a long vowel.

thērādayō thērē pēsēsi. Tēsu Mahāmahindathēram Tambapannidipē sāsanam patitthē-pētum pēsēsi; Sōṇathēram pana Uttaratherañ ca Suvaṇṇabhūmiraṭṭha-saṅkhāta-Bāmaññadēsē sāsanam patitthā pētum pēsēsi.

Tadā Suvaṇṇabhūmiraṭṭhē Sirimāsokō nāma rājā rajjam kārēsi. Tassa rājaṭṭhāni, nagaram Kēlāsabhapabbatacētiyassa pacchimānudisayam hōti. Tassa tu nagarassa pācīn-'upadīhabhāgō pabbatam uddhani hōti, pacchim 'upadīhabhāgō same bhūmibhāgē hōti. Tam pana nagaram Gōlamanussaghārānam viya mattikghārānam bahulatāya Gōlamattikā-nagaran ti yāv 'ajjatanā vōharanti.

Tassa pana nagarassa samuddōpakaṭṭhaṭṭhā samuddavāsī rakkhasi raññō gēhē anuvijātam dārakam satatañ gahētvā khādati. Tasmīn ca thērā gamanasamayē rattiyam raññō aggamahēśi ēkam dārakam vijāyi. Sāpi rakkhasi raññō gēhē dārakassa nibbattabhbāvam ñatvā tam khāditukāmā pañcasataparivārā nagarābhimukhī ḡacchati. Manussā tam disvā bhītatasitā viravanti. Tadā dve thērā ativiya bhayānakē rakkhasi-sīha-sadisē ēka-sīsa-dvidhā-bhūta-sīha-kāyē disvā, tatō rakkhasi-gaṇatō diguṇe attabhāvē māpētvā, anubandhitvā rudhā-pēsum. Atha tē pisācā thēramā pitē diguṇe attabhāvē disvā, "mayañ pi dāni imēsam bhakkhā bhavissāmāti" bhītā samuddābhīmukhā dhāviṁsu. Thērā puna tēsam anāgamanatthāya dipassa samantā ārakkhamā samvidahitvā, tadā sannipatitānam manussānam Brahmajālasuttam dēsēsum. Dēsanāvasānē saṭthisahassānam manussānam dhammābhīsamayō ahōsi: adūhuddhāni purisahassāni diyaḍhāni c 'itthisahassāni pabbajim̄su; avasēsā pana manussā saraṇēsu ca silēsu ca patitthālim̄su. Evam Sammāsambuddhassa parinibbānatō dvinnam vassasatānam upari chattim̄satim̄ vassē vitivattē imasmiñ Bāmaññadēsē dvē thērā sāsanam patitthāpēsun ti daṭṭhabbam.

Tatō pabuti Bāmaññadēsē tadahu jātarājakumārānam Sōṇuttarāti nāmam akarim̄su. Sabbēsam abhinavajātadārakānañ ca rakkha-sīyanivāraṇatthām bhuje vā paṇne vā thēra-māpit'-attabhāva-rūpam likhitvā, sīsōpari thapayim̄su. Nagarassa pācīn uttaradisām bhūgō girimatthakē thēra-māpit'-attabhāva-rūpam silāmayām katvā ṭhapayim̄su. Tam rūpam yāv 'ajjatanā dissati.

Evat̄ Rāmaññadēsē sūsanapatitthānatō patthāya cirakantañ dibbati. Gacchante gacchante kālē mahūmañḍalassāpi Bāmaññadēsassa visum visum dāmarikattakaraṇēna bhinnattā, ahīvāt-arūgapilitattā, dubbhikkhapilitattā, varacakkasāñkhittāya sattorājasenāyā-bhibhūtattā ca, Rāmaññatthānam dubbalam jātam. Tēna tam nivāsinam bhikkhūnam sukhēna pariyattiñ vā paṭipattim vā paripurētum asakkōṇeyyattā sāsanam pi dubbalam jātam.

Suriyakumārō ti pana paṭiladdhakumārānāmassa Manōharirāññō rājjakaraṇakālē accan-tadubbalam jātam. Tadā Sammāsambuddhapaṭinibbānatō chasatādhikavassasahassām hōtiti daṭṭhabbam.

Ek 'uttarachasatādhikavassasahassē pana kālē ruddha-rūpa-bēdasakkarājē Arimad-danapur 'issarēñ' Ānuruddhadēvēna rñana sapiṭakattayam bhikkhusaṅgham ānētvā Pugāmasaṅkhāte Arimaddanapurē sāsanam patitthāpitam.

Tatō satt 'uttarasatavassakālē rasa-yama-pāṇa-sakkarājē Lañkādipasmīm Sirisañ-ghabōdhi-Parakkamabāhurājā sāsanam visōdhēsi.

Tatō pana chaṭṭhē vassē yama-sikhi-pāṇa-sakkarājē Lañkādipē cētiyābhivandanatthāya Pugāmasaṅbhūpācariyabhūtō Uttarajivamahāthērō: "sambahūlehi bhikkhūhi saddhiñ nāvam abhirūhissāmīti" yēna Kusimanagaram tēna pakkāmi. Kō pan 'esa Uttarajivamahāthērō ti? Ayam hi thērō Bāmaññadēsiyaputtō Ariyavaṁsathērassa sissō; Ariyavaṁsathērō pana Kappuññaganaravāsi-Mahākālathērassā sissō; sō pana Sudhammanagaravāsinō Prāṇa-dassimahathērassa sissō; sō tu lōkiyajjhānābhīññālbhi tappaccayā pātō va Magadharatthē Uruvēlāyañ mahābōdhiyāṅgañām sammajjītvā, puna paccāgantvā, Sudhammapuriyā piṇḍāya carati. Tassa ca patidinam pūtō va mahābōdhiyāṅgañām sammajjanakālē, Sudhammapuratō Magadharatthagūminō Uruvēlañvāsi-vūñijjakā manussā disvā, paccāgantvā Sudhammapuriyānam

manussānam ārōcēnti. Tasmā Prānadassimahāthērō lōkiyajjhānābhīññāsamāpattilābhīti sañjā-nimṣu.

Uttarājīvamahāthērō Kusimanagaram patvā, sambahūlēhi bhikkhūhi paripuṇṇavīsatīvassēna ca sāmaṇērēna saddhim nāvam abhirūhi. Kō pan’esa sāmaṇērō? Kasmā nam Chapaṭasāmaṇērō ti vōharīyatīti? Sō hi Kusimaraṭṭhavāsinam puttō Uttarājīvamahāthērassa siuso. Kusimaraṭṭhē Chapaṭō ti laḍḍhanāmagāmavāsinam puttattā Chapaṭō sāmaṇērō ti vōhāriyati.

Uttarājīvamahāthēro pi nāvam abhirūhitvā, Laṅkādīpam gatō. Tatō Laṅkādīpavāsinō mahāthērā tēna saddhim dhammiyā kathāya saṁsanditvā samanubhāsitvā saṁpiyāyamānā : “mayam Laṅkādīpē sāsanapatiṭṭhāpakassa Mahāmahindathērassa pavēṇibhūtā; tumhē pana Suvaṇṇabhumiratṭhē sāsanapatiṭṭhāpakānam Sōṇ ‘Uttarābhidhānānam dvinnām mahāthērānam pavēṇibhūtā. Tasmā sabbē mayam ēkatō saṅghakammam karissāmāti” yatvā, paripuṇṇavīsatīvassam Chapaṭasāmaṇēram upasampādēnti.

Tatō param Uttarājīvamahāthērō Laṅkādīpe yaṁ kiñci cētiya-vandanādi-kiccam nīṭhāpē. tabbām, tam sabbaṁ nīṭhāpētvā, Pugāmanagaram paccāgantum ārabhi.

Atha Chapaṭabhikkhuss ‘etad ahōsi : “sacāham pi Uttarājīvamahāthērēna saddhim paccaṅgamissāmi, tattha nātipalibōdhēna yathāphāsukam uddēsaparipuccham kātum na sakkhissāmi. Appīva nāmāham mahāthēram apalōkētvā, idh’ēva Laṅkādīpē vasitvā, uddēsa-paripucchavasāna s’atṭhakathaṁ piṭakattayam uggahētvā ya, paccāgamēyyan ti.” Tatō sō Uttarājīvamahāthēram apalōkētvā, Laṅkādīpe yēv’ōhiyi.

Uttarājīvamahāthērō pi sambahūlēhi bhikkhūhi saddhim nāvam abhiruyha, Kusimanagaram patvā, yēna Pugāmanagaram tād evasarītvā, tasmiṁ paṭīvasi.

Chapaṭabhikkhu ca uddēsaparipucchapasutō s’atṭhakathaṁ piṭakattayam uggahētvā. dasavassō hūtvā, thērasammutim laṭṭhitvā, Pugāmanagaram paccāgantukāmō, cintēsi : “sacāham ēkakō ya paccāgamissāmi, tathā Ottarājīvamahāthērābhāvēna, Pugāmavāsihi bhikkhūhi saddhim ēkatō yadi saṅghakammam kattum na icchāmi. Tadā pañcayaggaganābhāvēna kathām visum saṅghakammam kattum lacchāmi? Yaṁ nu nāham aññēhi Tipiṭakadharēhi catūhi saddhim paccāgamēyyan ti.” Ēvañ ca pana sō cintētvā Tāmalitthivāsiputtēna Sīvalithērēna, Kambōjarājatanujēna Tāmalindathērēna, Kīncipuravāsitanayēn Ānandathērēna, Laṅkādīpavāsikātrajēna Bāhulathērēna ca saddhim saṁvidhāya nūvam abhirūhitvā paccāgacchi. Tē pañca pi mahāthērā Tipiṭakadharā byattā paṭibalā. Tēsu Bāhulatherō suṭṭhutaram byattō paṭibalō.

Tē pana pañca mahāthērā Kusimanagaram patvā, vass’upanāyikāyōpakaṭṭhattā Pugāmanagaram gamanakālābhāvatō, Kusimanagare yēva vassam upagacchim̄su. Tēsam vass’ upagamanatthānē vihāravatihu vā pākārō vā Kusimanagarassā dakkhinādisābhūgēyāv’ ajatanā dissati. Atha khō Chapaṭō mahāthērō vntībhavassō pavūrētvā, catūhi thērēhi sadhdim̄ yēna Pugāmanagaram tēna cārikam pakkāmi.

Uttarājīvamahāthērō tu katipayadivasāsampatti Chapaṭamahāthērō kūlam akāsi,

Chapaṭathērō ca Pugāmanagaram patvā, nijācariyabhūt Ottarājīvamahāthērassā kālaṅkatahāvām fiatvā, tass’ālāhanām gaṇṭyā, vandana-khamūpana-kammāni katvā, catūhi thērēhi saddhim ēva samantayi : “amhākam ḥāyasmantō īcariyabhūt Ottarājīvamahāthērōna saddhim ēkatō Laṅkādīpavāsinō mahāthērā saṅghakammam karōnti yēva; mayam pi dāni Sōṇ ‘Uttarābhidhānathērapavēṇibhūtēhi Pugāmavāsihi bhikkhūhi saddhim ēkatō saṅghakammam kātum yuttarūpā bhavissāma. Athāpi pubbē amhākam īcariyabhūtō Ramaññavāsikō Uttarājīvamahāthērō yēv’ issarō; idāni tu Marammadēsiyānam bhikkhūnam yēv’ issarattā. Tēnis saddhim ēkatō saṅghakammam kātum na icchāmāti.” Tatō Chapaṭamahāthērō mānavasāna Pugāmavāsihi bhikkhūhi saddhim ēkatō saṅghakammam akatvā visum yēva saṅghakammam akāsi,

Ēvam Rāmaññadēsē Sudhammanagaratō sāsanassa gantvā, Marammadēsē Pugāmanagarē patīthānatō catuvīśādhikavassasatē vitivattē yēva sikhī-bēda-pāna-sakkarājē Lankādipatō sāsanam agantvā Pugāmanagarē patīthātiti daṭṭhabbam.

Tadā Pugāmanagarē Narapatijayasūrō nāma rājā rajjam kārēti. Sō pañcasu mahā-thērēsu ativiya pasannō, Erāvatiyā mahānadiyā nāvāsaṅghātam kārāpētvā, bahūpasampadā-pēkkhē pañca mahāthērē upasampadāpēti. Tēn'ētē mahāthērā anukkamēna vadḍhitvā ba-hungaṇa jatā.

Ekasmim pana divasē rājā pañcannam mahāthērānam mahādānam dātum samajjam kārāpēti. Tasmim samayē Rāhulathērō ēkissābhīrūpāya nātak'itthiyā dassanēnābhīratiyā pīlito gihibhāvam patthayamānō gihibhāvam kattum ārabhi. Tadā Chapaṭamahāthērādayō cattarō pi mahāthērā punappunaṁ dhammiyā kathāya tam ḫvadīmsu, samanubhāsiṁsu. Ēvām sō catūhi pi mahāthērēhi dhammiyā kathāya ḫvadīyamānō pi taṁ cittam nivattētum nāsakkhi. Atha catūhi mahāthērēhi: "yajjāvusō, nānappakārēn' amhēhi dhammiyā kathāy' ḫvadīyamānō pi samānō taṁ cittam nivattētum nāsakkhi. Mā yidha tvam gihibhāvāya vāyamēyyāsi; Rāmaññadēsām pana gantvā nāvam abhirūhitvā, Malayadipam patvā, tasmim yēva gihibhāvāya vāyamēyyāhīti." Punappunam ev'uyyōjīto Rāmaññadēsām gantvā, nāvam abhirūhitvā, Malayadipam gatō.

Tattha pana sō Vinayaṁ jānitukāmām Malayadip'issaram rājanam saṭikkassa Khuddasikhāpakaraṇassa sikkhāpanēna sabbavinayapāliyā atthām bōdhēsi. Malayarājā tasmim pasiditvā, nānappakārēhi mañhi pattaṁ pūrētvā pūjēsi. Rāhulathērō taṁ pūjāsakkāram labhitvā, gihī hutva, gharāvasam kappēti.

Api ca aparēna samayēna catūsu pi thērēsu Chapaṭamahāthēro kālam akāsi. Sivalimahā-thēro ca, Tāmalindamahāthēro ca, Ānandamahāthēro cāti, tayō mahāthēra Pugāmanagarē sāsanam ujjötayīmsu.

Ath'ēkadā Pugāmarājā pasiditvā tayō hatthiyō tēsam tiṇṇam mahāthērānam adāsi. Atha tēsu Sivalimahāthērō, Tāmalindamahāthērō cāti, dvē mahāthērā dvē hatthiyō vanē vissajjā-pēsum. Ānandathērō pana: "Kiñcipuravāsinam nātakānam pahēnakām karissāmīti," Kusimanagaram gantvā, hatthim nāvam abhirūhāpēsi. Tatō dvē mahāthērā: "mayaṁ panāvusō, hatthim labhitvā, vanē vissajjāpēma; kissa pana tvam tiracchānagatassa dukkham uppādētvā, nātakanam pahēnakām karōsi? Ayuttan tē kamman ti" vadīmsu. Tadā Ānandathērō: "Kissa tumhē bhantē, ēvarūpaṁ mama avacuttha? Kim pana bhantē, Bhagavā nātisaṅgahaṁ maṅgalan' ti nabhāsīti" āha. Tatō dvē mahāthērā: "dubbacō 'si tvam, Ānanda, yaṁ mādisānam vuḍḍhānam amhākam ḫvādānusāsanām na gaṇhēyyāsi. Yajj ēvam āvusō, tvam visuṁ saṅghakammam karōhi; mayam pi visum karissāmāte" vadīmsu. Tatō patthāya dvē mahāthērā visum saṅghakammam akāmsu. Ānandathērō pana visuṁ saṅghakammam akāsi.

Tatō param Tāmalindamahāthērō bahussutānam byattānam paṭībalānam sissānam hētu santikam āgatāgatē khattiyādayō upāsakē: "bahussutā, bhōtō, upāsakā, bhikkū byattā, paṭībalā; catupaccayālābhēna pariyattiṁ vā paṭīpattim va pūrētum nāsakkhīmsu. Catūhi pacca-yēhi, upāsakā, tēsam saṅgaham icchāma. Yadi pana tumhē catupaccayasaṅgaham karissatha; addhā tē pariyattiṁ vā paṭīpattim vā purētum sakkhissantiṁ" vatvā, vacīviññattiyā catupaccayam uppādēsi. Atha Sivalimahāthērō Tāmalindathēram āha: "Bhagavatā khō, āvusō, vacīviññattiyā catupaccayam uppādēsi? Ayuttan tē kamman ti." Tatō Tāmalindathērō Sivalimahāthēram ēvam āha: "attānam ēva bhantē, udissa katavacīviññattiyā uppannapaccayam Bhagavatā garahitam. Mayā pana bhantē, n'attānam udissa vacīviññattiyā catupaccayam uppāditem. Atha khō bahussutānam byattānam paṭībalānam sissānam catupaccayālābhēna pariyatti-pati-patti-pūraṇena sāsanassa vuḍḍhi bhavissatiti mantvā tēsam hētu vacīviññattiyā catupaccayam uppāditam ti." Puna Sivalimahāthērō Tāmalindathēram ēvam āha: "yajj ēvam āvusō, Tāmalinda, vadēyyāsi, ēvam tvam pi visuṁ saṅghakammam karōhi; aham pi visuṁ saṅghakammam karissāmi. Samānacchandānam hi khō āvusō, Tāmalinda, samānādhippāyānam aññamaññ

'ōvādānusāsanikarānam ēkatō saṅghakamīkaraṇam yuttarūpan ti.' Tatō pabhuti tē pi dvē mahāthērā visum saṅghakammam akāmsu.

Tadā Pugāmanagarē Sudhammanagaratō āgatasāsanapavēñibhūtō bhikkhusaṅgho ca, Sivalimāhāthērasissabhūtō bhikkhusaṅgho ca, Tāmalindamahāthērasissabhūtō bhikkhusaṅgho ca, Ānandamahāthērasissabhūtō bhikkhusaṅgō cāti: cattārō bhikkhusaṅghā visum bhinnattā, visum nikāyā jātā. Tēsu pana Sudhammanagaratō āgatasāsanapavēñibhūtō bhikkhusaṅgho purimakālāgatattā 'Purimabhikkhusaṅgho' ti Pugāmavāsinō Marammamanussā vōharanti. Tatō pana bhikkhusaṅgho Sihāladipatō āgatasāsanapavēñibhūtattā 'Sihālabhikkhusaṅgho' ti, pacchimakālāgatattā 'Pacchimabikkhusaṅgho' ti ca vōharanti.

Tatō param tēsu pi tisū mahāthērēsu Sivalimahāthērō ca Tāmalindamahāthērō cāti, dvē mahāthērā yāvatāyukām sāsanām jōtayitvā, yathākammaṁ gatū. Ānandathērō pana catupaññāsavassāni Pugāmanagarē sāsanām jōtayitvā, muni-suñña-rasa-sakkarājē sampatte yathākammaṁ gatō.

#### Reverse Face of the First Stone.

*Dibbatu Jinacakham!*

Dalaratthē pana Padippajēyyabhidhānagāmavāsiputtō Sāriputtō nām'ekō samanerō Pugāmanagarām gantva, Ānandathērāssā santikē upasampajjivā, atthakathāsahitām dhammadvinayām pariyāpuṇāti. Sō ēvam pariyattadhammadvinayō samānō bahussutō Sāriputtō bhikkhu byattō paṭibalō ti patthaṭayasō hōti. Atha Pugāmarājā tassa kittisaddam sutvā: "yadi Sāriputtō bhikkhu bahussutō sutadharō sutasannicayō byattō paṭibalō aṅga-paccāṅga-pāripūri-samannāgatō ca abhavissa, evam tam ācariyām katvā payirupāsiśāmīti" parijane pēsītā vīmaṇsāpēsi. Tē pana parijanā raññō pēsītā Sāriputtassa bhikkhunō aṅga-paccāṅga-pāripūrim vīmaṇsāmū. Evam vīmaṇsāmānā tassa bhikkhunō pād'aṅgutthak 'aggacchinna-bhāvām disvā raññō tam paṭattim ārōcēsum. Rājā: "na sabb'aṅgapāripūrisamannūgatō sō bhikkhū ti" maññāmānō tassa bahuñ pūjāsakkāraim katvā, Dhammavilāsathērō ti' nāmām datvā, "Rāmaññadēsē sēsanām pajjotēyyāhī ti" vātvā tam uyyōjēsi.

Tatō Dhammavilāsathērō Rāmaññadēsām gantvā Dalanagarē bahū bhikkhū dhammadvinayām pariyāpuṇāpēsi. Tadā Dalanagarē tām pakkham bhikkhusaṅgham Sihālapakkhabhikkhusaṅghan ti vōharanti. Sō' Uttarābhidhānānam arahantūnam pavēñibhūtām pana purimām bhikkhusaṅgham Ariyārahantapakkhasanghan ti ca Rūmaññadēsiyā vōharanti.

Ekō pana bahussutaguṇasampannō Ariyārahantapakkhō mahāthērō Lakkhiyapura-ratthē bakāsamacchānām bahulatāya Bakāsan ti laddhanāmassa nadimukhassūpakaṭṭhabhūtē vihārē pativasati. Tatō avidūrē ēkam āpaṇam atthi; tamh 'āpaṇatō avidūrē ṣhanē bahū karamarē Kambōjīyē manussē samānētvā vasāpēnti. Tēn' ētam āpaṇam pi Kambōjāpanān ti vōharanti. Tassa ca vihārāssa Kambōjāpanān āsannattā Kambōjāpanavihārō ti vōharanti. Tam vihāravāsimahāthēram pi Pathama-Kambōjāpanavihārathērō ti vōharanti. Pacchā pana Pathama-Kambōjāpanavihārathērō ti avatvā, Kambōjāpanamahāthērō ti voharanti.

Tatō aparabhāge Dalapurādhivāsi saddhāsampannō Sirijayavadāhanō nūm' ūkō amaccō mahāvāpiyā samipē vihāraṁ katva, Kambōjāpanamahāthēram nimantōtvū vasiñpūsi. Tadā Dalanagarē Ariyārahantasaṅghapakkhass' abbhantare ayam ūva Kambōjāpanamahāthērō guṇavantatārō vuḍḍhatarō ca, tasmā sabbō pi Ariyārahantasaṅghō Kambōjāpanamahāthērasaṅghapakkhō ti vadanti. Aparabhāgē tu Kambōjāpanamahāthērasaṅghapakkhō ti avatvū, Kambōjāpanasaṅghapakkhō ti vadanti. Puna ca param Kambōjāpanasaṅghapakkhō ti avatvā, Kambōjāsaṅghapakkhō ti vadanti.

Tatō pana pabhuti Dalābhidhānē nagarē Ariyārahantasaṅghapakkhassa Kambōjāsaṅghapakkhō ti vōhāram upādāya, sabbasmin pi Rāmaññadēsē Ariyārahantapakkham Kambōjāsaṅghapakkō ti vōharim̄su.

Muttimanagarē pana Kambōjasāṅghapakkhō ; Sivalimahāthērapavēṇibhūtō Sīhalasāṅghapakkhō ; Tāmalindamahāthērapavēṇibhūtō Sīhalasāṅghapakkhō ; Ānandama-hāthērapavēṇibhūtō Sīhalasāṅghapakkhō ca ; Muttimanagarē yēva dēviyā 'cariyabhūtassa Sīhaladipam gantvā upasampadam gahētvā pun' āgantvā, visuṁ saṅghakammaṁ gantvā upasampadam gahētvā pun' āgantvā, visuṁ saṅghakammaṁ karōntassa Buddhavāṁsamahāthērassa pavēṇibhūtō Sīhalasāṅghapakkhō ; Sīhaladipam gantvā gahitōpasampadassa Muttimanagaram paccāgantvā, visuṁ saṅghakammaṁ karōntassa Mahānāgābhidhānassa Mahāsāminō pavēṇibhūtō Sīhalasāṅghapakkhō cāti : chadhā bhinnā saṅghapakkhā ēkatō saṅghakammassākataṭṭā nānāsāmāvāsākā nānānikāyā jāta.

Tēsu pi sabbēsu chasu nikāyēsu simāsammutikammōpasampadakammādisaṅghakammakaraṇakālē, bahūnaṁ tipiṭakadharānaṁ bahussutānaṁ byattānaṁ paṭibalānam ēkaccaṁ sannipatitvā saṁsanditvā yuttāyutivicāraṇānam abhāvēna, tasmiṁ tasmiṁ yēva nikāyē mahāthērā : "mayam ēva byattā paṭibalā ti" maññamānā sakasakānaṁ matiyā yēva saṅghakammaṁ akarīmu.

Api ca kēci thērā yasmiṁ gāmakhetṭē yattakē padēsē simām bandhitum icchanti; tattakassa samantā nimittāni thapētvā, nimittānaṁ bahi tasmiṁ ṛhitānaṁ bhikkhunām hatthapāśānayanachandūharapa-bahi-niharaṇa-vasēna sōdhanam akatva, antōnimittāgatē yēva bhikkhū hatthapāśāgatē katvā simām bandhanti. Tassañ ca simāyam upasampadakammaṁ karōnti.

Kēci pana thērā : "yasmiṁ gāmakhetṭē simām bandhitum icchanti; tasmiṁ gāmakhetṭē samantā antōnimittāgatānaṁ ca bahinimittāgatānaū ca hatthapāśānayanādivasēna sōdhanam katvā va simām bandhitabbā ti" vadanti. Tathāpi simābandhanakālē sabbā yēva gāmasimā sōdhetum dukkarā ti maññamānā, visuṅgāmalakkhaṇām saccatō tathatō anuphadhāvēta, yattakām yattakām padēsām paricchinditvā, rājū kassaci dēti: tattakō tattakō padēsō visuṅgāmō hōti ti sannīṭhānaṁ katvā upacūrasimūmattam ēva vū tatō adhikām pi vā yam kiñci yathārucitakām padēsām rājādihi paricchindāpētvā, tatth 'ēva ṛhitānaṁ bhikkhūnaṁ hatthapāśānayanādivasēna sōdhanānaṁ katvā, sakalāya gāmasimāya sōdhanam akatvā, simām bandhanti. Tassañ ca simāyam upasampadakammaṁ karōnti.

Aparē tu thērā : "dvinnām baddhasimānaṁ yēva rukkhasākhādisambandhēn' aññamafñā-saṅkarō hōti; baddhasimā-gāmasimānaṁ vū dvinnām gāmasimānaṁ vā rukkhasākhādisambandhē pi saṅkarō na hōtīti," attham adhimūñcitvā, yasmiṁ gāmakhetṭē simām bandhitum icchanti; tassa gāmakhetṭassa samantatō aññehi gāmakhetṭehi rukkhasākhādi-sambandhāvacchēdām akatvā, tasmiṁ yēva gāmakhetṭē ṛhitānaṁ bhikkhūnaṁ hatthapāśānayanādivasēna sōdhanānaṁ katvā simām bandhanti. Tassañ ca simāyam upasampadakammaṁ karōnti.

Aññē pana thērā Pāliyatthakathāsu vuttam nadilakkhaṇām vā jātassaralakkhaṇām vā sabbākāyēmārēnānupadhbārētvā 'anvāḍḍhamāsaṁ anudasañhaṁ anupañcāhan ti' atthakathāyām vuttapadānaṁ attham sammānupadhbārētvā, ativuṭṭhikē pi Rāmaññadēsē nadilakkhaṇājatasaralakkhaṇāvirahitōsu pi nadijātassarēsu sajjitāyam udakukhēpasimāyam upasmpadammānaṁ karonti.

Ekaccē pana thērā yasmiṁ gāmakhetṭē simām bandhitum icchanti; tass' aññehi gāmakhetṭehi rukkhasākhādi-sambandham avacchinditvā, tasmiṁ gāmakhetṭē antōnimittāgatē ca bahinimittāgatū ca hatthapāśāgatē vā katvā, chandām vū āharitvā, bahi vā niharitvā, simām bandhanti. Tassañ simāyam upasampadakammaṁ karōnti.

Sammāsambuddhaparinibbānatō pana dvāhikēsu dvisu vassasahassēsu vītivattēsu, nabha-yama-nāga-sakkarāje tipiṭaka-bēdāgamataṭṭaka-byākaraṇa-chandūlaikāra-jōti-vajja-gaṇi-ka-sattha-saṅkhūtūnaṁ sutānaṁ vasēna bahussutō, iṭṭhakavadḍhaki-daruvaḍḍhaki-sippādivasēna bahusippō nānādūsabhbāsūsukatāparicayō, saddahādya nēkaguṇa-gaṇa-samaṅgi, kumuda-kundasara-candikā-samūna-sūtagajapati-bhūtō Rāmādhipati nāma Siripavaramahādhammarājā-dhirājā Kusimānḍala-Hāmsavatimānḍala-Muttimanḍalasaṅkhātēsu tisu Rāmañ-

ñamandalēsu janatāya rakkhāvaraṇaguttīm katvā Hamsavatiyam dhammēna samēna rajjan karēsi.

Tadā sō rājā Satthusāsāne sutīlutarām pasannattāy' ēvam cintēsi: "pabbajjādhinā khō upasampadā upasampadhiñā ca sasanām: upasampada pana simā-parisa-vatthu-ñūnatyā-nusāvana-sampattisañkhātāhi pañcahi sampattīhi yuttā vākuppā thānārahā hōti. Tāsū parisuddhass' upasampadāpēkkhassa vatthussa byañjanapāripūriñ katvā vācetuñ samathānam ācariyānañ ca labbhāmānattā vatthuñnatyānusāvana-sampattiyo samvijjamānārahā bhavey-yum; simāparisa-sampattinām pana vijjamānābhāvām kathañ jānitum labbhēyan ti?"

Tatō rājā: Vinayapālinca; Vinay'atthakathañ ca; Sāratthadipanīm nāma Vinayañkañ ca; Vimativinōdanīm nāma Vinayañkañ ca; Vijirabuddhithērēna katañ Vinayañkañ ca; Kañkhāvitaranīm nāma Mātik' atthakathañ ca taññikañ ca; Vinayavinichayapakarañcañ ca; Vinayasañghapakarañcañ ca; Simālañkārapakarañcañ ca; Simālañkārasañghañ ca — byañjanato ca atthato ca samannāharitvā tad anusūrēna Pūliyā c'atthakathām, atthakathāya ca tīkām, pakarañēna ca pakarañām, pubbēna cāparam sāmsanditvā, samānayitvā, kidisō nu khō Bhagavatō ajjhāsāyanurūpō atthakathākāra-tīkākāra-pakarañkārācariyānulōmatō simādhikāre Vinayavinicchayō ti sammad ēva punnappunam upaparikkhati, punappunam anuvicinati. Tass' ēvam punnappunam upaparikkhantassa punnappunam vicinatass' ēvarūpō Vinayavinicchayō pañibhāti:

"Yasmim hi naranārinām gamanāgamanatīthānābhava-catu-iriyāpathapavattanabhāva-saddaniccharaṇatīthānābhava-bhūfijitabbāyuppatiñthānābhava-sañkhāta-lakkhaṇasahite karaggāha-paricchinne pakatigāmakhette vā, visumgāmakhette vā, yam kiñci yathārucitakām padē-sām gahetvā, simam kattum icchanti. Tassa pakatigāmakhettañca vā visumgāmakhettañca vā aññehi gāmakhettehi rukkhasākhādi-sambandham avacchinditvā, yassa simābandhanatīthānābhūtassa yathārucitakassa padēsassa samantato dubiññeyya-simā-maggāyam mahatiyam simāyam sañthānabhādābhāvē pi bahūni nimittēni thapētvā, suviññeyya-simā-maggāyam pana khuddaka-simāyam singhātakasāñthānām kattum icchāyam, tīni nimittāni, samacaturassāñthānām vā dīghacaturassāñthānām vā kattum icchāyam, cattāri nimittāni, nānāsanthānabhēdām kattum icchāyam, pancādīni nimittāni thapētvā, anto-nimitta-bahi-nimitta-bhūtānam padēsānam rukkhasākhādi-sambandham api byavacchijja simāmaggām dassētvā, nimittēnam anto ca bahiñ yāvatikā tasmān gāmkhette bhikkhū, tē sabbe hatthapāñayanārahā hatthapāñgate katvā chandārahānam vā chandē ñātē, avasēsē gāmkhettañca bahi niharāpētvē, disācārikabhiñ-khūnām sañcārāpanayanatthām tassa gāmkhettañca samantato ñārakkhakamanussē thapētvē, saññānakaraṇatthām tēsu tēsu thānāsu dhajām vā pañkām vā ussāpētvā, bhērisañkhādīni vā thapētvā, tikkhattum nimittēni kittēvā, byañjanasampattiyuttāya kammavācāya simā bandhañtabbā. Ēvarūpēna vidhinā katā simāsammuti akuppā hōti thānārahā. Tassan ca simāyam katam upasampadādikammam akuppām hōti thānārahām.

Api ca vassānassa catūsu māsēsu addhamāsē addhamāsē sammādhārāpacchēdavasēñc, ēkavāravassanām vā, pancāhō pancāhē sammādhārāpacchēdavasēna ēkavāravassanām vā samavutthilakhaṇām. Addhamāsatō pana param ēkavāravassanām dubbuñthilakhaṇām. Pancāhātō ünē caturāhē caturāhē vā, tīhē tīhē vā, dvīhē dvīhē vā, dinē dinē vā, vassanām, panātivutthilakhaṇām.

Sāmavutthikē ca kālē yassām nadiyām vassānassa catūsu māsēsu yathakatthaci titthē vā atithē vā uttarantiyē bhikkhuniyā antaravāsakō ēka-dv'aṅgulamattam pi tēmiyati; ayam nadisañkhām gacchati. Addhamāsē addhamāsē hi ēkavāravassanalakkhaṇēna samavutthikē kālē yassām nadiyām vassānassa catūsu māsēsu yathakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayam mahānādisañkhām gacchati. Dasāhē dasāhē ēkavāravassanalakkhaṇēna samavutthikē kālē yassām nadiyām vassānassa catūsu māsēsu yathakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayam majjimanādisañkhām gacchati. Pañcāhē pañcāhē ēkavāravassanalakkhaṇēna samavutthikē kālē yassām nadiyām vassānassa catūsu māsēsu yathakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; ayam khuddakānādisañkhām gacchati.

Samavuṭṭhikē ca kālē yassam̄ nadiyam̄ vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyē antaravāsakō tēmiyati; dubbuṭṭhikē kālē tu na tēmiyati; sā nadisaṅkham̄ na gacchatiti na vattabbā: dubbuṭṭhiyā apamānatā. Samavuṭṭhikē pana kālē vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakō na tēmiyati; ativuṭṭhikē pana kālē vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakō tēmiyati; sā tu nadisaṅkham̄ gacchatiti na vattabbā: ativuṭṭhiyā pi apamāṇattā.

Jātassarō pana sayam ēva jātō. Na yēna kēnaci khatō; samantatō āgatēna udakēna paripūritō. Tādisē ca yasmim̄ jātassarē samavuṭṭhikē kālē vassānassa catūsu māsēsu pivitum̄ vā hatthapēdē dhōvitum̄ vā udakam̄ hōti: ayam̄ jātassarō ti saṅkham̄ gacchati. Yasmim̄ samavuṭṭhikē kālē pahōnakajātassarē dubbuṭṭhikālē vā hēmantagimhēsu vā pātum̄ vā hatthapādē dhōvitum̄ vā udakam̄ na hōti: ayam̄ jātassarō ti saṅkham̄ na gacchatiti na vattabbō. Samavuṭṭhikē pana kālē yasmim̄ jātassarē vassānassa catūsu māsēsu pivitum̄ vā hatthapādē dhōvitum̄ vā udakam̄ na hōti; ativuṭṭhikē tu udakam̄ hōti: ayañ jātassarō ti saṅkham̄ na gacchati.

Ayañ ca Rāmaññadēsō sabbavuṭṭhikō va: katham̄ pan' ētassātivuṭṭhikattam̄ nīyatitī? 'Yasmā hi vassānassa catūsu māsēsu ti' iminā vassānassa catumāsikattam̄ atīhakathāyām̄ vuttam̄. Imasmim̄ pana Rāmaññadēsē vassānākālō chamāsikō hōti. Pañcāhē pañcāh' ēkavāravassanam̄ samavuṭṭhilakkhaṇam̄ ti ca vuttattā; caturahē caturahē va, tīhē tīhē va, dvīhē dvīhē va, dinū dinē vū, vassanam̄ ativuṭṭhilakkhaṇam̄ ti manyam̄.

Imasmim̄ pana Rāmaññadēsē kadāci caturahē, kadāci tīhē, kadāci dvīhē, kadāci dinē dinē, kadāci sattāhamattam̄ pi vā, dasūhamattam̄ pi vā, suriyappabhāya pi ūkasam adatvā, ākulam̄ api ghanam andhakārikam̄ viya katvā, sammādhārāpacchēdanēna dēvō vassati. Tasmā Rāmaññadēsəsātivuṭṭhikattam̄ vīññāyati.

Tasmā imasmim̄ Rāmaññadēsē yādisāyañ nadiyam̄ samavuṭṭhikē kālē yathāvuttēna vassanappakārēna dēvē vassantē pi vassānassa catūsu māsēsu yatthakatthaci uttarantiyā bhikkhuniyā antaravāsakatēmanam̄ sambhavēyya; tādisayam̄ mahānadiyam̄ udakukkhēpam̄ karitvā, katam̄ upasampadakammam̄ akuppam̄ thānārahām̄ bhavēyya. Yādisē pana jātassarē samavuṭṭhikē kālē yathāvuttēna vassanappakārēna dēvē vassantē pi vassānassa catūsu māsēsu pivitum̄ vā hatthapādē dhōvitum̄ vā udakam̄ bhavēyya; tādisē mahājātassarē udakukkhēpam̄ katvā, katam̄ upasampadakammam̄ akuppam̄ thānārahām̄ hōtītī."

Tass' ēvam̄ paṭibhāyamānasimāvinicchayassa Rāmādhipatinō pan' ēvam̄ cētaso parivitakkō udapādi: "Yē hi kēci thērā yasmim̄ gāmakhēttē simam̄ bandhitum icchanti; tasmim̄ gāmakhēttō thitānam̄ sabbēsam̄ ēva bhikkhūnam̄ hatthapāśāyanādivasēna sōdhanam̄ akatvā antōnimittāgate yēva hatthapāśāgate katvā simam̄ sammannanti. Tēsam̄ simūsammutikammam̄ parisavipattitō yēva kuppam̄ hōti.

Yasmim̄ hi pakatigāmakhētt 'ekadēsam̄ yam̄ kiñci karaggāhaparicchinnañthānam̄ karabhāgam̄ dātum icchāyam̄, rājādīhi parichinditvā, dinnam̄ tam̄ yēva visuṅgāmasaṅkham̄ gacchati. Baddhasimattāñ ca kammañvācāpariyōsānē yēva hōti: na nimittakittanamattēna. Tasmā ayam̄ antōnimittābhūtō padēsō niyatāya bhūtagāmasimato visuṅgāmasaṅkham̄ pi na gacchati; baddhasimattam̄ pi na pāpuṇātīti: antō-nimitta-padēsa-bahi-nimitta-padēsānam̄ ēkagāmasimabhbāvatō. Tassam̄ ēkagāmasimāyam̄ thitē sabbē pi bhikkhū hatthapāśāyanārehē hatthapāśāgate akatvā, chandāralānam̄ pi chandam anāharitvā, bahi niharāpētabbē anāharāpētvā, antōnimittāgate yēva bhikkhū hatthapāśāgate katvā, katam̄ simūsammutikammam̄ vaggam̄ hōti adhammikakamman ti. Tassañ ca simāyañ katam̄ upasampadādikammam̄ simāsammutikammassa kuppattā simāvippattitō kuppatti.

Yē vā pana thērā gāmalakkhaṇarāhitam̄ yam̄ kiñci yathārucitakañ thānam̄ rājādīhi parichindāpētvā, visuṅgāmakhēttam̄ hōtīti saññāya vā, tasmim̄ yathārucitakañthānē yēva thit bhikkhū hatthapāśāgate katvā, simam̄ sammannanti; na sabbasmim̄ pakatigāmakhēttē. Tēsam̄ pi tam̄ simūsammutikammam̄ parisavipattitō kuppam̄ hōti. Tasmā tassam̄ pi simāyañ katam̄ upasampadādikammam̄ simāvippattitō kuppatti.

Yē cāparē thērā yasmiṁ gāmakhēttē simāṁ sammānitam icchanti; tassa gāmakhēttass' aññūhi gāmakhēttēhi rukkhasākhādisambandhāvacchēdam akatvā, tasmiṁ yēva gāmakhēttē. Ṭhitānām bhikkhūnām hatthapāśāyanādivasēna sōdhanām katvā simāṁ sammānanti. Tēsam pi simāsammutikāmām parisavippattitō kuppam bōti; yasmā hi:

#### OBVERSE FACE OF THE SECOND STONE. \*

Yathā dvinnām baddhasimānām rukkhasākhādi-sambandhēn' aññamaññām sañkarabhāvō hōti; tathā baddhasimā-gāmasimānām pi vā, dvinnām gāmasimānām pi vā. rukkhasākhādi-sambandhēna sañkarabhāvō hōti yēvāti. Tassā ca simāyām katam upasampadādikāmām pi simāvippattitō kuppam hōti.

Yē pan' aññē thērā ativuttikāsmīm Rāmaññādōsu nadilakkhaṇa-jūtassaralakkhaṇa-virahitēsu pi nadījātassarēsu sajjitāyam udakukkhēpasimāyam upasampadādikāmām karōnti. Tēsam upasampadādikāmām pi simāvippattitō kuppati. Ativuttikū hi Rāmaññādēsē yādisāyām nadiyām samavutthikē kālē yathāvuttēna vassanappakārūna dēvē vassantē, vassānassa catūsu māsēsu yatthakathaci uttarantiyā bhikkhuniyā antaravāsakatōmanām na sambhavēyya. Ativuttikattā pan' imassa padēsass' antaravāsakatōmanām sambhavēyya. Tūdisāpi nadi samavutthikālē yathāvuttām antaravāsakatōmanām atthām gahōtvā, nadisainkham gacchatī ti vattum kathaṁ yujjēyya? Yādisē pana jātassarē samavutthikālē yathāvuttēna vassanappakarēna dēvē. vassantē, vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakām na-bhavēyya. Ativuttikattā pan' imassa padēsassa vassānassa catūsu māsēsu pivitum vā hatthapādē dhōvitum vā udakām bhavēyya. Tādisō pi jātassarō samavutthikālē yathāvuttām pivana-hattha-pāda-dhōvana-pahōnak' udakassa vijjamānam atthām galītvā, jātassarō ti sañkham gacchatī ti vattum kathaṁ yujjēyyā ti?

Appē kaccē pana thērā yasmiṁ gāmakhēttē simāṁ bandhitum icchanti; tass' aññēhi gāmakhēttēhi rukkhasākhādi-sambandham avacchinditvā, tasmiṁ gāmakhēttē antōnimittāgatānām ca bahinimittāgatānām ca sabbōsām pi bhikkhūnām hatthapāśāyanādīm katvā simābandhanti. Tassam simāyam upasampadādikāmām karānakālē pana tassā ca gāmasimāya rukkhasākhādi-sambandham aviyōjētvā upasampadādikāmām karōnti. Tēsam upasampadādikāmām parisavipattito kuppati. Tassā baddhasimāya ca gāmasimāya c' aññamaññām sañkarabhāvapattitō. Yadi vā pan' ētē thērā parisuddhāya baddhasimūya vā, gāmalakkhaṇa-sahitē pakatigāmakhēttē vā, visuṅgāmakhēttē vā, nadilakkhaṇapattīya mahūnadiyā vā, jātassaralakkhaṇapattē jātassarē va, samuddalakkhaṇapattē samuddō vā, upasampadādikāmām karōnti. Yē pana tasmiṁ upasampadādikāmē galī hōnti. Tō vuttanayēna vippannasimāya vā, gāmalakkhaṇarehitē visuṅgāmakhēttē vā, nadilakkhaṇamapattīya khuddakanadiyā vā, jātassaralakkhaṇamapattē khuddakajātassarē vā, upasampannā bhikkhū yēva hōntiti. Tēsam upasampadādikāmām pi parisavipattitō kuppam yēvāti."

Atha khō Rāmādhipatirājē Rāmaññādēsē upasampadādikāmāmā simāvippatti-parisavipattinām vijjamānabhāvām nātvā: "Mayhaṁ pi iminā vuttappakārēna upasampadādikāmāmā simāvippatti-parisavipattiyō khāyanti. Rāmaññādēsē ca Hāmsavatīnagarū bahū tēpiṭakū byattē paṭibalā. Tēsaṁ pi upasampadādikāmāmā simāvippatti-parisavipattiyō khūyōyyum vā nō vā. Appēva nāmāhaṁ tē pi sabbē s'atthakathā-likām Vinayapāliṁ byañjanatō ca atthatō cōparikkhāpētvā, Pāliyā c'atthakathām, atthakathāya ca ūlikām, pubbēna cāparām sāmsandāpētvā, samānayāpētvā, simādhikārē Vinayavinicchayām kārāpēyyān ti" cintētvā, tē sabbō pi tipiṭaka-dharē bhikkhū simādhikārē Vinayavinicchayām kārāpūsi.

Tatō Rāmādhipatirājēn' ajjhēsītā sabbē pi tipiṭakadharū bhikkhū s'atthakathā-likām Vinayapāliṁ byañjanatō c' atthatō c' upaparikkhītī, punappunaṁ sammad ēva sāmsandētvā, samānayitvā, simāvippatti-parisavipattinām vijjamānabhāvām disvū, yathādītīhaṁ raññō Vinayavinicchayam ārōcēsum.

Tatō rājā: "ahō vata! 'Buddhasāsanām pañcavassasabassaparimāṇām kālām ṭhassatī' atthakathācāriyāsabhbhi vuttaṁ; idāni pana Buddhasāsa Samābhōdhipattatō sattacattālisādhikām<sup>1</sup> dvisahassamattam ēvāti; idāni ca khō dāni yēva sāsanām samalām sakāntakām s'abbudam

<sup>1</sup> Catusaṭṭhādīhikām in MS. B.

sāsaṅk'upasampadām jātam. Kathañ ca rahi yāvapañcavassasahassaparimānakālapariyanta-pavattanasamatthām bhavēyyāti ? " cintētvā, puna cintēsi: " Yajjāham idisām sāsanē uppannām malakantak' abbudam disvā va, yathā sāsanē nirāsank'uppsampadabhāvāpajjanēna parisuddhaṁ pariyōdātām hutvā, yāvapañcavassasahassaparimānakālapariyanta-pavattanasamatthām bhavēyya. Yūthā byāpāram anāpajjivtā v'upēkkhakō viharēyya; tathā sati Bhagavati Sammāsam-buddhē pi sukarapemābhīpasādēnāsamanuṅgatō gāravacittikārēnāsamaṅghūtō va bhavissam. Appūva nāma mayā sāsanām visōdhētabbam ēva. Kutō nu klivāham āditō parisuddh'upasam-padaṁ samāharitvā, imasmīm Rāmaññadēsē patiṭṭhāpētō ? Yē tē saddhāsappannā kulaputtā tad upasampadāpēkkhā; tē tad upasampadām gāhāpētvā nirāsank' upasampadabhāvēna sāsanām parisuddhām bhavēyyāti." Ath' ēvam cintētassa Rāmādhipatirājass' ēvarūpō parivitakkō udapādi.

Sammāsam-buddhāparinibbūnatō kira dvinnam vassasatānam upari chattiṁsatimē vassē vitivattē, Mōggāgaliputtatissamahāthērēna pēsitō Mahāmahindathērō Tambapannidipanī gantvā, sāsanām patiṭṭhāpēsi. Tatō Dēvānampiyatissō Sihalindō thērē pasiditvā Mahāvihāraṁ patiṭṭhāpēsi. Mahāvihārapatiṭṭhānatō pana paṭṭhāya atṭhārasādhikāni dvēvassasatāni parisuddhaṁ sāsanām; ēkō yēva Mahāvihāravāsinikāyō jātō. Yadū pana Vattagāmanī-Abhayō rājā Dādhīyan nāma Damilārājānam jinitvā, Lankādipē rajjam pātto. Abhaya-girivihāram kārāpētvā, sattahi Damilēhi parājītvā, palāyitvā, cuddasavassāni niliyitvā, vasanakālē niccam pubb'upakarim Mahātissam nāma thēraum ānētvā tassādāsi. Tam pana kulasāmsatthām Mahātissathēram kulasāmsatthādūsēna Mahāvihāravāsibhikkhusaṅghō Mahā-vihāratō nihari. Tatō pabhuti Mahāvihāravāsikā bhikkhū ca Abhayagirivihāravāsikā bhikkhū ca : dvēdhā bhinnā dvē nikāyā jātā.

Tatō Abhayagirivihārapatiṭṭhānatō pana sattapaññāsavassādhikēsu tisu vassasatēsu vitivattēsu, Mahāsēnō nāma rājā Lankādipē sattavisativassāni rajjam kāresi. Tasmīm kālē sō rājā Jētavanavihāram katvā, Dakkhinapavihāravāsissa jimbantarassa asaṅhatassa pāpāmittassa Tissathērassa pasiditvā adāsi. Tatō patiṭṭhāya Jētavanavihāravāsikē bhikkhū Mahāvihāravāsikēhi bhikkhlūhi Abhayagirivāsikē bhikkhlūhi ca bhinditvā, Jētavanavihāravāsikēhi nūm' ēkō nikāyū jūtō.

(To be continued.)

#### FOLKLORE IN BURMA.

BY TAW SEIN-KO.

No. 3.—*The Three-eyed King.*<sup>1</sup>

Sulañānbawā was succeeded in 442 B. C. by Duttabaung, the son of Mahāñānbawā by Bēdayi.<sup>2</sup> The advent of this king, who had three eyes, the third being between the other two, was prophesied by Gautama Buddha himself according to the following tradition.<sup>3</sup>

<sup>1</sup> There is a similar tradition among the Talaiings, from whom the Burmans appear to have adapted their own version after the conquest of the maritime provinces by Alompra in 1757 A. D. The Talain name for the king is Mutpirjē and not Duttabaung. The following is extracted from Haswell's *Grammatical Notes and Vocabulary of the Peguan Language*, p. xv.: "The Peguan name of Maulmain is Mōt-lām-lām (Mut-mwē-l'm) or Omo-eyo-destroyed. The legend is, that an ancient king had three eyes, two in the usual places, and one in the centre of the forehead. With this third eye he could see what was going on in the surrounding kingdoms. The King of Siam was at war with him, and, finding his plans continually thwarted, suspected there were traitors in his camp, and called a council to find out who gave information concerning his plans to the enemy. His officers told him that there was no traitor, but that the King of Maulmain was able with his third eye to see all that was going on in the Siamese Camp. It was suggested that the King of Siam should give his daughter to the King of Maulmain, so that when she had succeeded in gaining the confidence of the king, she might manage to put out his third eye. This counsel was followed and proved successful, and the third eye was destroyed. Hence the name of the city. It is often called Mōt-lām-lām (Mut-lām-lām), or Eye-destroyed-destroyed." These traditions about Duttabaung and Mut-pirjē are, I believe, traceable to the worship of Siva, which prevailed in Burma in ancient times.

<sup>2</sup> See *ante*, Vol. XIX. pp. 448, 489. [Observe the line of royal descent. Father, then elder-son, then younger-son (childless), then elder-son's son. Compare *ante*, Vol. XXI. p. 287ff.—ED.]

<sup>3</sup> This tradition, with slight variations, is gravely recorded in the *Mahāyārawin* (= *Mahārājavansha*) or Chronicle of the Burmese Kings.

Gautama Buddha, in the fifth year of his Buddhahood, was presented by the two brothers Mahapunna and Chulapunna with a sandal-wood monastery situated at Vanijagama, otherwise called Lègaing,<sup>4</sup> in Sunaparanta. The sage accepted the gift and occupied the monastery for seven days. On his return he walked along the Yôma range fringing the right bank of the Irrawaddy, and from the top of the Pôsûsdaung hill<sup>5</sup> to the north of Prome, he saw a piece of cow-dung floating in the sea,<sup>6</sup> which stretched to the range of hills on the east. At the same time a male mole came and paid him homage by offering him some burrowings. On seeing these two omens the Master smiled, and being asked by Ananda the cause of his doing so, he replied : "My beloved Ananda, after I have attained Parinirvâna, and after the religion has flourished for 101 years, yonder sea will dry up and the kingdom of Ðarek'ettara will be founded. The mole before us will be incarnated as Duttabaung, the founder of that kingdom, from whose reign will date the establishment of my religion in the country of the Mrànmâs."<sup>7</sup>

The mole had been asked by his wife to wake her up when Gautama approached their home, so that she might participate in the merit that would accrue to them both by making some suitable offering. As it was rather early in the morning when Buddha arrived, the husband thought that he would not disturb the slumbers of his wife. But when she got up and found out that the sage had come and gone, and that her husband had made an offering of his burrowings, she became irate at his remissness of duty, and lost no time in following Gautama and crying out to him, at the top of her voice, to stop and receive her offering. In compliance with her entreaty, he stopped at a hill, called, in after times, the Dàngyidaung,<sup>8</sup> and duly received her proffered burrowings. This done, the female mole thought that she would have revenge on her husband for his extreme recklessness for her spiritual welfare, and took an oath thus :

"By the efficacy of the merit I have just acquired, may I, in my next birth, be a person capable of wreaking a singular vengeance on my husband in his next birth!"

The male mole was duly incarnated in the womb of Bédayi, the Queen of Mahâdânbawâ, while his wife became Princess Pêk'andô<sup>9</sup> in the country of Pandwa.<sup>10</sup> The princess was beautiful, accomplished, and clever, and many were the princes that sought her hand. Her father determined that high birth, if not uninterrupted descent from the race of Sakya<sup>11</sup> kings of Northern India, should be the *sine qua non* of his future son-in-law, and he accordingly wedded his daughter to Duttabaung, king of Ðarek'ettara.

Duttabaung was a puissant prince, who wielded the sceptre of an extensive empire. His dominions included the whole of Jambûdipa<sup>12</sup> and his influence was felt even in the land of

<sup>4</sup> Lègaing is in the Minbu district. It is still a famous place of pilgrimage.

<sup>5</sup> Burmans derive Pôsûs from Pawâshî (Sole-head) because, according to tradition, Gautama Buddha turned the soles of his feet on the top of this hill and pronounced an oracle regarding the foundation of Ðarek'ettara (Srîkshetra). See, *ante*, p. 6.

<sup>6</sup> That the sea washed the shore as far as Prome appears to be supported by the marine shells found on the hills in the neighbourhood, but the exact or approximate period when it dried up has not, as yet, been determined.

<sup>7</sup> The exact derivation of *Mrànmâs* (pron. *Bamô*), the national appellation, by which the Burmans are known to themselves, has not been definitely settled. Sir Arthur Phayre says that it is derived from *Brahmâ*, the progenitor of the human race according to Buddhist tradition; while Bishop Bigandet derives it from *Mien*, the appellation by which the Burmans are known to the Chinese (*Mrân-mâ* = *Myîn-mâ* according to one method of phonetics). Hodgson, on the other hand, maintains that it is derived from a word signifying 'man.'

<sup>8</sup> The Dàngyidaung hill is nearly opposite Prome. There is another of the same name opposite Pagan. The local derivation of Dàngyidaung is *tin*, to stop, abruptly; *kyi*, to see; and *taung*, a hill.

<sup>9</sup> [Pêk'andô is spelt *Pissanô* = (?) *Pisuna*.—ED.]

<sup>10</sup> Pandwâ is identified with Taungdwinyî in the Magwe district. For the story of Bédayi, see *ante*, Vol. XIX. p. 437 ff.

<sup>11</sup> Burmese historians take a delight in tracing the descent of their kings from the Sakya race of Northern India, to which Gautama Buddha belonged.

<sup>12</sup> Burma is included by native writers in Jambûdipa. Their idea of geography is extremely hazy.

the Nâgas and Asuras. His might and power was such that even Indra,<sup>13</sup> the Lord of the thirty-three gods of Tâvatîmsa, had to lend<sup>14</sup> his celestial aid to the consummation of his wishes. When Dârak'ëttarâ was built both Sakra and the Nâgas rendered valuable assistance, and on its completion Duttabaung was inducted to his throne by Sakra,<sup>15</sup> who conferred on him celestial weapons. One of these was a wonderful spear, which carried royal messages to the king's tributaries. Sakra also presented Duttabaung with a wonderful drum, which, when beaten, could be heard on the utmost confines of the empire, thereby indicating that the time for paying tribute had come.

Duttabaung ruled with justice tempered by mercy, and great was the amount of tribute received by him. He was loved by his subjects and feared by his tributary chiefs, and was, in short, blessed in all respects except one. That was, although he was extremely fond of his wife Pêk'ðanô, he was treated by her with coldness, haughty disdain, and inveterate hatred, dissimulated under the cloak of feigned obedience and respect. Her one object in life appeared to be to foil his designs wherever possible, to effect the reduction of his power and influence, and to bring ignominy and shame upon him in all that he undertook. But so long as the king observed the precepts inculcated by Gantama Buddha, supported the monks, and looked after the interests of the religion, the designs of this malicious queen were frustrated by the occult power of the *nâts* (spirits).

One day, however, in an evil hour, the king, without due investigation directed the confiscation of a piece of rice-land measuring 5 *pès* (a *pè* is a measure of land which may be taken for the purposes of the story at an acre), which a widowed sweet-meat seller had presented to her preceptor. Henceforth, owing to this sinful deed committed against the religion, the king's power declined.<sup>16</sup> His satraps and governors grew refractory and eventually threw off their allegiance: tribute was withheld: the wonderful spear would no longer go on its wonted errands: and the drum would sound no more. To add to this long series of misfortunes Queen Pêk'ðanô hit upon a plan, which was doomed to be successful in fulfilling her evil desire. She had an old skirt<sup>17</sup> of hers washed clean, and obtained some rags from a cemetery, and then had a towel woven with these materials for the use of the king. Duttabaung placed too much confidence in the love and fidelity of his wife, and not suspecting anything wiped his face with it, when lo! on account of the extreme uncleanliness of the towel, his third or middle eye became blind! Simultaneously with his blindness his celestial spear and drum disappeared! Not convinced that his power had diminished, the foolish king in his dotage set out on a progress through his dominions with the object of re-establishing his government on its former basis. He was cruising near Cape Negrais,<sup>18</sup> when by spitting into the sea he excited the wrath of the Nâgas, who carried him and his brazen boat to their country under the earth.

Thus perished the three-eyed king, Duttabaung, and the oath of his wife Pêk'ðanô, in her previous birth, was fulfilled.

<sup>13</sup> Sakra, the Recording Angel of Buddhism, is known to the Burmans as Tagyâ-min. *Min* is pure Burmese, signifying an important personage: for Tagyâ (= Sakra), see *ants*, Vol. XX. p. 422.

<sup>14</sup> Burmans have a saying that, when a king is powerful, even rulers of *nâts* (spirits) have to render him assistance.

<sup>15</sup> Native histories are mostly the work of Buddhist monks, or of monks who have turned laymen; and every opportunity is seized upon to improve their position, and to impress on the secular rulers the unwisdom of interfering with the Buddhist Religion, as inculcated by the monkish brotherhood. The *Mahâdravîn* was put into its present shape by a body of learned monks and ex-monks after the First Anglo-Burmese War (1824 A. D.).

<sup>16</sup> Skirts of women and clothes from a cemetery are regarded by the Burmans to be specially unclean for men. [In the uncleanness of the former we have a most interesting survival of a custom of *tabu*.—ED.]

<sup>17</sup> The Burmese name for Negrais is Nôgâyit = Nâga-coiling. [The symbols for *yit* may, however, be *rach*, *ras* or *ris* according to the phonetics adopted. The usual Pâli form of the word is Nâgarâsi.—ED.]

## MISCELLANEA.

## SANSKRIT WORDS IN THE BURMESE LANGUAGE.

## A REPLY.

I shall proceed to deal with Mr. Houghton's criticisms seriatim.<sup>1</sup>

Mr. Houghton disagrees with me in thinking that any of the words given in my list relate to social life or are in common use. In refutation of his statement I may say that the following Sanskrit derivatives are in very common use among the Burmese:—(7) *chaikram* in the sense of walking about for exercise; (8) *drap* as a synonym for *gōn* (*Pāli guna*), meaning primarily to be possessed of a certain status in society, and secondarily to be proud; (10) *kambha*, a world or a cycle of existence; (12) *parissad*, an assembly or audience, a congregation of people meeting together for purposes of religious devotion or festivity; (14) *prakatē*, *in statu quo*, or in a state of nature; (15) *prassad*, a turret, or a building with a number of roofs overtopping one another.<sup>2</sup>

*Adhvān*.—Mr. Houghton says: "The word is, however, an extremely rare one, and its meaning would probably not be understood by nine educated Burmans out of ten." With all due deference, I must say again that this word is in very common use. When a Burman wishes to express the incalculable duration of his repeated existences before he can enter Nirvāna, he would always employ this word in connexion with *savīdرا*. Again, in Burmese histories, as well as in conversation, the word is commonly employed to signify the long succession of kings subsequent to the reigning ruler.

*Amrita*.—The Sanskrit derivative is pronounced *amraik* or *amyaik*, as pointed out by Mr. Houghton. The substitution of *t* for *k*, in my former article (*ante*, Vol. XXI. p. 94) is, as admitted by the Editor, a misprint. The truth of Mr. Houghton's remark that, "the application of the epithet *amraik* (*amrita*) to the Buddhist Nirvāna is obviously modern and needs no discussion here," can, I must confess, be hardly admitted by any scholar who knows anything of *Pāli* and Buddhism. There can be no doubt that North Indian influence is responsible for the transformation of the word, the various stages of which appear to be as follows: *am̄ita*=*am̄it*=*am̄ōt*=*am̄ōk*, which, according to the Burmese system of phonetics, would be pronounced *amraik*.

*Abhishēka*.—No doubt in the "corrected spelling" issued under the authority of the Text-

book Committee of Burma, of which I was a member, the Sanskrit derivative *bhissik* was changed to *bhisik* on the advice of the native *sayās* or *pandits*, who were in the majority, and whose evident desire was to disclaim any relationship of Burmese with Sanskrit, and, in spite of ancient usage, to try and derive all Sanskrit derivatives from *Pāli*, the sacred language of the Southern School of Buddhism. I do not at all see how "the fact of the penultimate vowel in the Burmese form being *i* and not *é* is a proof of its late introduction." In the first place this statement is inconsistent with the assertion made in Mr. Houghton's first paragraph that "from very ancient times, indeed, the kings of Burma kept Brahman astrologers at their courts for the purpose of making forecasts, fixing dates, and what not" (I suppose the vague "what not" would include the duty of performing the coronation ceremony of Burmese kings). In the second place, in dealing with Indo-Chinese languages, which have borrowed their alphabet from India, it is hardly safe to base one's conclusion on the mere morphology of words. The genius of such languages is so different from either Sanskrit or *Pāli* that it would be much safer to take also into consideration the phonetic forms of such words. Although the derivative from Sanskrit, which we are now discussing, is written *bhissik* or *bhisik*, the combination *ik* is always pronounced *ék*, thus establishing its affinity to the vowel *é* in *abhishēka*.

*Chakra*.—I must again point out the very common use of the derivative from this Sanskrit word. The *Pāli* expression *dhammachakka* is always rendered into Burmese as *dhammachakrā*, thus showing the partiality of the Burmese language for derivatives from Sanskrit and rebutting Mr. Houghton's contention:—"the former, or *Pāli*, word (*chakka*) was that originally used, and that the Sanskrit word has been introduced subsequently by some courtly scholar." One of the titles of the Burmese king was "the Lord of the *chakrā* weapon (or disc); and in common conversation the notion of a supernatural element is always conveyed by the word *chakrā* in such expressions as *yat d̄i chakrā*, supernatural or flying chariots; *nd̄i chakrā*, supernatural faculty of hearing.

*Chakravāla*.—The cosmogony of the Burmese is not derived "from the Brahman astrologers at the Court," but was introduced with Buddhism.

*Chakravartin*.—I cannot at all agree with Mr. Houghton's statement as to the manner of

<sup>1</sup> See *ante*, p. 24 ff.

<sup>2</sup> The numbers refer to the words in my former list, *ante*, Vol. XXI. p. 95.

the introduction of the derivative from this word. No Burmese king has ever arrogated to himself such a title, and the condemnation of the Burmese courtiers is hardly justifiable. Nor can I subscribe to his expression the "old speakers of Pāli."

**Chankram.**—Childers, in his *Pāli Dictionary* (page 99), identifies the Pāli word *cankamo*, meaning "a covered walk, arcade, portico, cloister," with the Sanskrit चक्षुम् + अ. The word चक्षुम् as meaning "walk (abstract and concrete)" is given at page 165 of Cappeller's *Sanskrit-English Dictionary*.

**Dravya.**—The exceedingly common use of the word *drap*, which is derived from *dravya*, has already been pointed out above.

**Kalpa.**—Mr. Houghton contends that, where a Pāli and a Sanskrit derivative having the same signification exist in Burmese, greater antiquity should be attached to the former. With all due deference to his scholarship I would beg leave to differ from this view. I would select only a few instances to show that this contention is not warranted by facts. The Pāli words *dhummachakka* and *Sīriputta* always assume in Burmese partially Sanskritic forms as *dhāmmachakrā* and *Sīriputtā*. Again, in a Burmese inscription, dated 1198 A. D., which was found at Pagan, the word *Nirpan* occurs, which has closer affinity to the Sanskrit *Nirvñña* than to the Pāli *Nibbāna*; and the Pāli *Vissakanma* is always rendered in Burmese as *Viśakrūm* (Sanskrit *Viśvakarman*). How would Mr. Houghton explain this remarkable phenomenon? Could he explain it in any way other than by saying that the Sanskrit derivatives in the Burmese language are of more ancient date than the corresponding Pāli derivatives?

As regards the pronunciation of the conjunct consonant *l* as *unuvirā* in such words as *ullarpa* and *sallarpa*, it is hardly justifiable to adopt the standard obtaining in Arakan, though it is undoubtedly not nowadays a centre of native learning. Since the fall of Arakan in 1785 A. D. the capitals of Burma have been the seats of learning and the centres of literary activity for the whole of the Burmese Empire.

**Mṛigasiras and Pushya.**—The point to which I would desire to draw attention in connexion with these words is that in Burmese works, such as the translations of Jatakas, preference is always shown to the employment of Sanskrit derivatives. If the Pāli derivatives were already in existence, and were therefore, better and more widely understood, how could we account for

such preference? Surely terms, which had attained some popular fixity, would have been employed in translating astrological works, which, according to Mr. Houghton, were a later importation.

**Parissad.**—In the *Revised Vocabulary of Burmese Spelling* issued by the Text-book Committee, this word is, no doubt, as pointed by Mr. Houghton, spelt *parisat*. At the sitting of the Committee, when the spelling of this word was discussed, the reason given by one of the *sayds* for the adoption of the form as it now stands was, that it was derived from *parisati*, which is but another form of *parisad* + *iti*! This was no doubt an attempt made with a vengeance to disclaim all connexion with Sanskrit. The word used to be spelt until a few years ago *parissad*, but the modern school of Burmese writers, who know nothing about the obligations of Burmese to Sanskrit, desire to eliminate all Sanskritic elements, which they do not understand and cannot appreciate. परिषद् in Sanskrit means "sitting around, besetting; assembly, congregation." The corresponding Pāli form *parisad* is primarily employed in the Buddhistic sense of the various classes of Buddha's disciples as monks, nuns, lay disciples, female devotees, &c., &c. (See Childers' *Pāli Dictionary*, page 346). Mr. Houghton's 'violent assumption' that 'the original Sanskrit word means rather a council, as in a court, or an assembly of ministers,' and that 'it was so first used by the Brāhmans in the king's court, the use of the word becoming afterwards more generally extended,' is scarcely warranted by the circumstances of the case. The supposition that the word was first introduced in a political, and not a religious, sense, and that it then permeated to the masses is not reasonably justified by the absence of means for the dissemination of ideas from a centre of political activity among the masses of the people, by the difficulty of communication and intercourse, and by the attitude of indifference generally assumed by native rulers towards their subjects. There can be no doubt that the word *parissad* was introduced into Burma with the Buddhist Religion.

**Prakriti.**—My acknowledgments are due to Mr. Houghton for rectifying this error. The Sanskrit derivative is now being superseded by the Pāli derivative, for the reasons explained above.

**Prasāda.**—Burmese architecture is, at present, almost a *terra incognita*; and it is hard to refute arguments in the shape of vague surmises.

**Frēta.**—See my remarks on *abhishekā* above. The derivative *prittā* is in very common use among the Burmese. That the Buddhistic sense of the

word is at one with the Sanskritic sense is clearly shewn at page 378 of Childers' *Pāli Dictionary*.

**Rishi.**—The derivative from this word is not now used as a title of respect when addressing Buddhist monks, the word now in use being *rāhān* (*Pāli. araham*). The modern signification attached in Burmese to *rassé* is an anchorite, who is beyond the pale of the Order of Buddhist Monks. The imputation of pride and conceit to Burmese monks, as implied by Mr. Houghton's remarks, is, I think, uncalled for and unjustifiable. In spite of the high authority of Dr. Judson, who is, by the way, *not* an authority on *Pāli* or Sanskrit, the *Pāli* form *isi* of the word *rishi* is never found in Burmese as a naturalized word. In translating *isi* its equivalent *rassé* is invariably used. In this connexion it may be interesting to note that Sanskrit and *Pāli* derivatives are by the Burmese sometimes coupled together, as if the object is to explain one by the other:

*kam kramma* = *kamma Pāli + karman*  
(Sanskrit)

*kap kambhā* = *kappa* (*Pāli*) + *kalpa* (Sanskrit)

*Rassé Rāhān* = *Rishi* (Sanskrit) + *Arahām* (*Pāli*)

*Amē pucchā prassanā* = *Amē* (Burmese) +  
*pucchā* (*Pāli*) + *prāśna* (Sanskrit)

The above combinations are frequently met with in Burmese prose.

**Samudra.**—In Burmese books, so far as I have read them, the word *samuddard* is always used, in a literal and not a metaphorical sense, in preference to the vernacular word *pinlè*. In Burmese poetry the two words are sometimes found joined together. I should be glad to know the grounds of Mr. Houghton's statement:—"It was therefore probably introduced at a late period by some philosophical writer."

**Sariputra.**—The form *Sariputtard* as well as that of *amraik* (Sanskrit *amrita*, *Pāli amata*) are found, in the *Pāramigān*, the "Paradise Lost" of the Burmese. This work was compiled by Silavamsa, a learned monk of Taungdwingyi in the Magwe District of Upper Burma, in the latter half of the 15th Century A. D.

**Sattva.**—Here, again, Mr. Houghton has been misled by Dr. Judson, who says that *sattavā* means a 'rational being' in Burmese, which is not a complete definition. The sense in which this word is used in Sanskrit, *Pāli*, and Burmese is nearly identical. In Burmese we speak of *lā sattavā*, mankind, *kōn sattavā*, animals of the land, *yē sattavā*, fishes of the sea. Mr. Houghton's

explanation about the possible confusion of the two *Pāli* words *satto*, a "being, creature, animal, sentient being, man," and *satta*, seven, is highly ingenious, but cannot bear any criticism, because surely when a Burman with some knowledge of *Pāli* reads a book in that language, he would have common sense enough to construe according to the context, and not take the meaning of each detached word without any reference to the other words in the same sentence. Mr. Houghton says:—"It seems probable that the Sanskrit form of this word (which is mainly used in philosophical works) was adopted in Burmese . . ." This Sanskrit derivative occurs as *sattvā*, in an ancient inscription of Pagan, dated 585 B. E. (1223 A. D.).

Here, again, we have an instance where the word is derived from the Sanskrit *sattva*, and not from the *Pāli* *satta*.

**Sakra.**—Mr. Houghton accuses me of allowing my religious zeal to overstep my discretion in giving "this personage" the title of the "Recording Angel of Buddhism:" "A very little enquiry would have shown him" that Childers makes use of this very title in his *Dictionary* (page 419), and that the Burmese notions regarding this god are more in conformity with Buddhist than with Hindu ideas.

The point at issue, therefore, between Mr. Houghton and myself is, whether Sanskrit or *Pāli* derivatives were first introduced into the Burmese language. His remarks appear to shew that he is in favour of the theory which accords priority to the latter class of derivatives. I venture to hold the opposite view and to base my conclusion on the following statements of fact:—

In the Buddhist literature of the Burmese we meet with the remarkable phenomenon of translating *Pāli* words by means of Sanskrit derivatives; e. g.

<i>Pāli word.</i>	<i>Sanskrit derivative.</i>	<i>Original form of the derivative in Sanskrit.</i>
Amata.	Amraik.	Amṛita.
Dhammachakka.	Dhammachakrā.	Dharmachakra.
Kamma.	Krammā.	Karman.
Sakka.	Sakrā <sup>2</sup> .	Sakra.
Samudda.	Samuddarā.	Samudra.
Sangaha.	Sangroh.	Sangraha.
Sariputta.	Sariputtarā.	Sariputra.
Satta.	Sattavā.	Sattva.
Vissakamma.	Visakrōm.	Viśvakarman.

<sup>1</sup> Spelt phonetically.

Again, in the ancient inscriptions of Pagan dating from the 11th and 12th centuries we meet with the Sanskrit form of invocation *Sri Namô Buddhâya* instead of the customary Pâli form *Namô Tassa Bhagavatô Arahato Sammâsambuddhassa*. Also in some inscriptions, as the Poñus daung Inscription (see *ante*, p. 2) traces of the influence of the Mahâyâna, or Northern School of Buddhism, still exist in the expression of the wish of the donor to attain Buddhahood, and not Arahatsip (see Hibbert Lectures, 1881, pp. 254-5). Lastly, that Sanskrit studies were much cultivated among the Burmese in ancient times is clearly proved by the Tet-hnwègyaung Inscription at Pagan, dated 804 B. E. or 1442 A. D., which records a list not only of works belonging to the Buddhist Canon, but also of medical, astrological, grammatical, and poetical works translated from the Sanskrit language.

These facts appear to indicate:—

(i) That the form of Buddhism first introduced into Burma Proper was that of the Mahâyâna or Northern School;

(ii) that the Buddhist scriptures when first introduced were written in Sanskrit, which is the language of the Northern School;

(iii) that the Southern School or Hinayâna, the language of whose scriptures is Pâli, subsequently absorbed and assimilated, by its stronger vitality, the Northern School, which, through the cessation of intercourse with Northern India, had fallen into corruption and decay.

These inferences are further supported by the evolution of the Burmese pagoda, in which are combined the *stûpa* type of Northern India and the *chaitya* type of Ceylon, as pointed out by the Editor of this *Journal* in his lecture on the subject before the Anthropological Institute in October 1892.

I am glad that my short note on the existence of Sanskrit derivatives in the Burmese language has been criticised by Mr. Houghton. The controversy will, I hope, excite some interest in the subject. At present there is a lamentable dearth of scholars in Burma, and Burmese history, Burmese literature, and Burmese antiquities are fields in which the labourers are exceedingly few, though the harvest should be plentiful and rich.

TAW SEIN-KO.

*Christ's College, Cambridge, March 8th, 1893.*

#### NOTES AND QUERIES.

##### WISHING STONES IN BURMA.

On the platform of the Shwâdagûn Pagoda at Rangoon there are two Wishing Stones. There is also one on Mandalay Hill, and one in the Kôgun Cave in the Amherst District. There are probably others scattered about the country.

The custom is to formulate a wish in the mind and then try and lift the stone, *e.g.*, "I want so and so: may the stone be heavy (or light, as the case may be) if my prayer is heard!" The stone is then lifted and if it proves heavy or light, according as wished, the prayer is heard.

The Burmese are very fond of testing things twice, but not oftener. Accordingly the wish is usually repeated twice, reversing the desired weight of the stone: *i.e.*, it is wished to be light and then heavy, or *vice versa*. If the prayer is answered to the same effect twice well and good, but if the prayer is answered differently at the two trials it is neither grunted nor denied. The first trial in such a case is considered the better of the two.

At Rangoon the stones are chiefly used by old women and maidens. The old women to ascertain

the health of relatives, and the girls with regard to their love affairs.

R. C. TEMPLE.

##### BAO, INDO-EUROPEAN FOR MONASTERY.

Sangermano in his *Description of the Burmese Empire*, written 1780-1808 A.D., uses throughout the book the word bao to mean a Buddhist monastery. At p. 90, (reprint 1885) he says, "there is not any village, however small, which has not one or more large wooden houses, which are a species of convent, by the Portuguese in India called Bao." He means clearly what is called a *kyâung*: by the Burmese and a *vihâra* in the classics.

Again in the *Life of Monsignor Percoto* by Quirini on page 125 occurs:—

"egli sombra dissì, che i Talapoini non siano che un' avanzo, e rampollo di cotali filosofi Indiani, menando una vita a quelli somigliante in certi loro Monisterj, con vocabolo Egizio, e nell' Egitto usato, Bao chiamati."

Lastly in Haswell's *Peguan Language*, s.v., there occurs Bha, a monastery. This seems to settle the derivation of this word, which puzzled Yule; see Hobson-Jobson, s.v., *Kyoung*, in Supplement.

R. C. TEMPLE.

## BOOK NOTICE.

- A SANSKRIT-ENGLISH DICTIONARY, being a practical Handbook, with Transliteration, Accentuation, and Etymological Analysis throughout. Compiled by ARTHUR A. MACDONELL M.A., PH.D., Corpus Christi College, (Deputy) Professor of Sanskrit in the University of Oxford. London, Longmans, Green & Co., 1893.

I cannot do better than commence by quoting the first words of the preface of this excellent book. "The aim of the present work is to satisfy, within the compass of a comparatively handy volume, all the practical wants not only of learners of Sanskrit, but also of scholars for purposes of ordinary reading." It will appear from what follows that this modest aim has been completely arrived at.

Dr. Macdonell has followed the newer school of Sanskritists, of whom Professor Whitney is the most prominent leader, in abandoning native authorities, and confining himself to words which can be quoted from actual literature. There is much to be said for this standpoint, and no doubt it supplies a convenient hard and fast principle for the selection of words,—a principle, too, which, in a work like the present, meant more for Sanskrit students than for comparative philologists, stands the test of practical usefulness. At the same time, with every respect for the learned scholars who have adopted it, I feel bound to protest against it, as being based on a false assumption. Even assuming that the principle is a sound one, it is impossible to carry it out thoroughly at the present day. For until every Sanskrit work in existence has been made accessible to scholars, and has been indexed, it is impossible to say whether any word suggested for insertion in a dictionary, or any form suggested for insertion in a grammar is quotable or not. But putting that point to one side,—it is a fallacy to assume that the portion of Sanskrit literature of which we have existing remains contains the *omne scibile* of the language. I believe that the greatest European Sanskrit scholar will be the first to confess that in many particulars his knowledge of Sanskrit is very small beside that of scholars like Héma-chandra or the authors of the *Dhātupāṭha*. The latter may, no doubt, be sometimes mistaken, but I should not dream of doubting the existence of a word mentioned by them, merely because it did not occur in known literature, unless some cogent argument were advanced for showing that they were wrong. Besides, only a small portion of the whole of Sanskrit literature has survived, and what right

have we to assume that the part which has not survived contains no words which do not occur in the part which has? For this reason, though I fully admit its practical convenience in a work like the present, I feel compelled to utter a protest against a fashion, if I may so term it, which is coming to the front, of treating with too much distrust the works of the oldest Indian Lexicographers and Grammarians. I maintain that a complete Sanskrit dictionary should contain all words given in native dictionaries, whether found in literature or not, for one never knows when a certain word will not be required by the student. Moreover, many of these unquotable words may be found most useful to the comparative philologist, whether he compare Sanskrit with other Aryan languages, or with modern Indian languages, and even when he endeavours to study the life history of Sanskrit itself. To take an example from the field of comparative philology with which I am most familiar. There is a Hindi word *agdrī*, meaning "sugar-cane sprouts," the derivation of which would be a mystery to the student, who had only a lexicon based on the theory of the new school to guide him. The preservation of the *g* shows that the word must have come through a Prākṛit form containing either a double *gg* or a *g* protected by a nasal.<sup>1</sup> This would refer us to a Sanskrit form *āngdrikā*, but no such word is to be found in Dr. Macdonell's dictionary, as it is not quotable from literature. A reference, however, to the older dictionaries, shows that the Indian lexicographers did give a word *āngdrikā*, meaning "sugar-cane sprouts." Here we have a direct proof that the old lexicographers were right, and that the writer of a complete Sanskrit dictionary would not err in including it. But this word is not only a help to the student of modern Indian languages. It is a help to the student of Sanskrit itself. It is one of the many instances of false etymologies which occur in that language, and is a valuable example of the way in which the founders of Sanskrit (as distinct from the Vedic language) helped out the paucity of a traditional priests' language of the schools, and made it available for the use of the forum, by borrowing words from the vernaculars current at the time of the birth of profane Sanskrit learning. They took these Prākṛit (I use the word for want of a better term) words and worked back from them to what they considered must have been the original word as

<sup>1</sup> For reasons which it is unnecessary to quote here, there is no doubt that the Prākṛit word was *aggāngdrikā* (i. e., *agra*, with pleonastic *a* and *ikā*). This is, as a

matter of letters, a possible corruption of *āngdrikā*, but is certainly not derived from that word.

used in Vedic times, and adopted the word thus formed as Sanskrit. Sometimes, as in the case of *angarikā*, their etymology, was at fault, but this does not prevent the word being Sanskrit.

It is therefore well to recognize at once the limits of Dr. Macdonell's work. For the purpose of the student of Sanskrit literature it is admirable and complete, but it does not supply the wants of the comparative philologist nor does it pretend to do so.

Having said so much about what the dictionary does not contain, it is time to say what it does. Briefly speaking, it is mainly a dictionary of Classical (or as some call it, "Profane") Sanskrit and only contains such Vedic words as occur in those portions of Vedic literature which are readily accessible in good selections. Out-of-the-way technical terms are, as a rule, excluded, but a special feature of the work is the large number of grammatical and rhetorical terms so necessary for the adequate comprehension of native glosses, and which have hitherto not been found in any dictionary. Chancing to have had a good deal to do with rhetorical terms lately, I have been able to test this feature of the work pretty thoroughly, and have found that Dr. Macdonell's claims to usefulness in this respect are amply borne out. Even when the meaning of a rhetorical term is clear, it is not always easy to hit readily upon the exact English accepted equivalent. The translation of the *Sihilya Darpana* has hitherto been the only guide to the student, but it is inconvenient to use, and only deals with the main stems of the many-branching tree of Hindu rhetoric. For the purposes of a future edition I may refer Dr. Macdonell to a useful little Hindi book,—*Bihari-Tulasi-Bhashana-Bodha*, by Pandit Bihari Lal Chauhan, which gives an alphabetical list of some hundred and fifty rhetorical terms, each of which is fully explained, together with examples from Hindi literature.<sup>2</sup>

Dr. Macdonell, in his preface, gives a list of the books to which the dictionary specially refers. It contains some forty names, principally of the high classical period of Sanskrit literature. It includes such difficult works as the *Kādambarī*, the *Kirātīrjunīya*, and the *Sisupālavadha*. Curiously enough the *Rāmāyaṇa* is not mentioned, though no doubt every word in that not very extensive epic will be found duly explained.

<sup>2</sup> Printed at the Khurja Bilas Press, Bankipur. The book deals ostensibly with Hindi rhetoric, but it is equally useful for Sanskrit students, the technical terms being all borrowed from Sanskrit. I may mention that the study of rhetoric has been carried to astonishing lengths by Hindi writers, commencing with Kīrtava Dīsh, who flourished in the middle of the 17th century. After the death of Tulasi Dīsh (1628 A. D.), poetry disappeared from India, and during the latter

The only work which I should have been glad to see represented, and which has been left out, is the *Nalādaya*. This difficult poem has to be read at some time or other by every serious student of Sanskrit, and it has the advantage of having been excellently edited many years ago by Yates. There are many words in it with meanings which I have not seen in any dictionary.<sup>3</sup> Such are (to quote a couple of instances from the first few verses) *✓rdj*, to be happy (I. 5), *adhirāja* = *rdjā-nam adhikṛitya* (I. 7).

None of the *purāṇas* are included in the list, nor are any of the *tantras*. The omission of the first is immaterial, for the language of these works is usually of the most simple description. There are, however, a few words occurring in *māhitmyas* and *tantras* which the reader will miss. Such are *śrī-sūkta*\* (though *puruṣa-sūkta* is given), and *bija*, in the sense of 'mystic-formula,'<sup>5</sup> a word of frequent occurrence in the *tantras*. Each mystic formula has a name such as *māyā-bija*, and so forth, and they can all be found, as well as I remember, in a work called the *Tantra-sāra*, which has been printed in Calcutta.

The arrangement of the dictionary is as compact as is compatible with clearness. Compounds are arranged in convenient groups under a leading word. Before consulting the dictionary, the reader must be warned to master thoroughly the system of punctuation, on which the whole system of each group of articles depends. For instance, *dru-shangika*, occurs under the group headed by *dru-kul-ika*, and unless the meaning of the preceding semi-colon is understood, a learner may be tempted to read the "*-shangika*," as *dru-kul-shangika*. The system is, however, simplicity itself, and, what is wanted in a dictionary, aids compactness, without sacrificing in any way the readiness with which a word can be found. On one point I must congratulate Dr. Macdonell on having the courage to revert to Benfey's system of giving verbal prepositions in alphabetical order after the last form of the simple verb with which they are used.

Although references are not given, all that is really necessary to the ordinary student is to be found, viz. the literary period to which each word or meaning belongs, and the frequency or rarity of its occurrence. Another point of importance

half of the 17th Century and the whole of the 18th nearly the only celebrated authors (always excepting the incomparable Bihari Lal), were men who taught people how to write poetry, but who could not write it themselves.

<sup>3</sup> I omit from consideration the larger Petersburg Dictionary which I am not just now able to consult.

<sup>4</sup> Given in the smaller Petersburg Dictionary.

<sup>5</sup> Not in the smaller Petersburg Dictionary.

is that wherever the accent is known from Vedic texts it has been indicated in the transliteration.

The etymological portion of the dictionary is, so far as it goes, complete. As already mentioned, it does not aim at comparative philology, outside the bounds of the Sanskrit language. All words,—except the small number which defy analysis, have been broken up into their component parts in the transliteration. When these means failed, the derivation is concisely added in brackets. I only regret that Dr. Macdonell did not take advantage of the opportunity to point out how much Sanskrit, and especially Classical Sanskrit, is indebted to words borrowed from vernaculars in a state of much greater phonetic decay than that at which the main portion of the language had been arrested. This is a wide field, hardly touched upon as yet, save by Prof. Zachariae; and is one which promises with little labour to yield a bounteous fruit. Words like *aingdra* already mentioned, the possible connection between verbal bases such as *ichchha*,<sup>6</sup> and *ipsa*, (both Vedic) parallel forms such as *kapāta* and *kawta*, *kshurikā* and *chhurikā*, *gēha* and *griha* (both Vedic), *pattrā* and *patta*, and hundreds of others, point to one of two things, either the existence of dialects at the time the Vedic hymns were composed (if not when they were compiled), or else to the borrowing, by a language already stereotyped, of words from vernaculars in a later stage of phonetical growth. Both of these facts fall well within the province of the etymological lexicographer: and a correct appreciation of both is absolutely necessary to comprehend the relationship between Profane and Vedic Sanskrit, and between the former and the Vernaculars of India from the time of Aśoka to the present day. One word I miss from Dr. Macdonell's dictionary, which well illustrates what I mean,—*akupya*. The word is not quotable, and hence it is quite rightly omitted, but still I should have been glad to know what a skilled etymologist such as he is, would have said about it. The word has two meanings 'not ( $\alpha$ ) base metal (*kupya*);' and 'base metal.' Other dictionaries explain the second meaning by declaring the *a* to be expletive, that is to say *ignotum per ignotius*. Pandits give the *a* its negative force, and say the word means 'that metal with reference to which all other metals are not base,' i.e., 'metal which is very base.'<sup>7</sup> I believe that a reference to the despised vernaculars and Prākrits will clear up the difficulty. In the former this *a* prefix is by no means

<sup>6</sup> I am, of course, aware of the σκω theory regarding these *ōkō* bases. But whether *ichchha* is an original Sanskrit base, or not, the fact that the Prākrit form of *ipsa*, to wish to obtain, to desire, is also *ichchha*, cannot be overlooked by the student of Sanskrit etymology.

uncommon,<sup>8</sup> and can always be referred through Prākrit either to a Sanskrit *a*, or to a Sanskrit *ati* (*u-i, ē, a*). Hence I believe that this second meaning of *akupya* is to be referred to a Prākrit form of *akupya* or *atikupya*.

In order to test the vocabulary of this dictionary, I have gone through the first sixty pages of the *Kādambarī*, and compared it with the dictionary hitherto available to English scholars, that of Sir Monier Williams. In these sixty pages there are about eighteen words which I have failed to find in the older work, all of which, with a few unimportant exceptions, are duly registered in that under consideration. The exceptions are of no moment, and cause no trouble to the reader. Those I have noticed in my edition of the *Kādambarī*, are *akliṣṭatā* (*akliṣṭa* is given), *ashūḍhin* (*ashūḍha*, a *paldā*-staff, is given), *utsāda* (*utsādana* is given), *rasita* (*rasita* is given) *rūpa* (*rūpā myigdā svabhāvavantah lokiścha*, comm.), *sakuni-jūlina* (*sakuna-jūdna*, is given). This will show the thoroughness with which the work has been done, and of how far it supersedes previous similar books. Of the above omitted words, only one (*ntsīlī*) is found in the smaller St. Petersburg Dictionary.

I have already drawn attention to the compact and convenient arrangement of the articles. A word of praise must also be given to the beautifully clear type, and to the freedom from misprints,—an accuracy which makes an Anglo-Indian condemned to hard labour at the hands of Calcutta compositors sigh with envy.

In conclusion, I must congratulate Prof. Macdonell on being the first to produce a scientifically arranged Sanskrit dictionary, of convenient size and moderate cost. Measured by its aim it is a complete and brilliant success, and if here and there I have appeared to be a *chhīdrīnivēshin*, I have referred not to the execution of what has been done, but have only expressed my regrets that his aim has not been a higher one. But then, if it had been as I wish it, and if Dr. Macdonell had given us still more gifts from the storehouse of his learning, the size of his book would not have been convenient, nor would its cost have been moderate. Things are better as they are, and we may hope for, at some future time, a lexicon embracing the whole Sanskrit language, and dealing with it in all its aspects from his competent pen.

G. A. GRIERSON.

<sup>7</sup> So also they talk of a word *a-vara* (not *ava-ra*), 'very excellent': 'that with reference to which all other things are not excellent.'

<sup>8</sup> e.g. Hindi *achapala* = *chapala*.

## THE TOPOGRAPHICAL LIST OF THE BRIHAT-SAMHITA.

BY J. F. FLEET, I.C.S., P.H.D., C.I.E.

THE topographical information contained in the *Brihat-Samhita* of Varahamihira is to be found chiefly in chapter xiv., entitled *kūrma-vibhāga* or "the Division of the Globe;" the special object of which, in conformity with the astrological nature of the whole work, is to provide an arrangement from which it may be determined what countries and peoples suffer calamity when particular *nakshatras* or lunar mansions are vexed by the planets. For this purpose, the twenty-seven *nakshatras*, commencing with *Krittikāḥ* (the Pleiades), are divided into nine groups, of three each; and the globe, into a corresponding numbers of nine divisions, starting with the *Madhyadēśa* or middle country, as the central part of *Bhāratavarsha* or the inhabitable world, and then running round the compass from east to north-east. And an application of the distribution,— though not a very careful one, unless it can be improved or corrected by any emendation of the present text,— is given in verses 32, 33, of the same chapter; where we learn that, as the groups of *nakshatras* are vexed, commencing with that of which the first *nakshatra* is *Āgnīya* or *Krittikāḥ*, so, in due order, destruction and death come upon the kings of the *Pāñchālas* (middle-country), of *Magadha* (eastern division), of *Kalinga* (south-east division), of *Avanti* (southern division), of *Ānarta* (south-west division), of the *Sindhu-Sanvīras* (again the south-west division), of the *Harahauras* or *Hārahauras* (not mentioned elsewhere), of the *Madras* (north-west division), and of the *Kaupīndas* (north-east division).

The first part of my catalogue, the divisional list, gives all the names thus mentioned in chapter xiv., as it runs in Dr. Kern's edition, arranged alphabetically under the divisions of the country adopted by Varahamihira. As has been indicated, the primary division is the *Madhyadēśa* or middle country. I do not find any definition of this term in the *Brihat-Samhita*. And thereto seem to be differences in respect of its limits. Thus, Prof. H. H. Wilson<sup>1</sup> has spoken of it as being "the country along the *Narmadā*;" and Albéruni,<sup>2</sup> from the information given to him, has explained it as being "the country all around Kanauj, which is also called *Āryāvarta*." Sir Monier Monier-Williams, however, in his Sanskrit Dictionary, gives it a considerably more ample extent; defining it as "the country lying between the *Himālayas* on the north, the *Vindhya* mountains on the south, *Vināśana* on the west," i.e. apparently the place where the river *Sarasvatī* was supposed to lose itself in the sand, "Prayāga on the east, and comprising the modern provinces of *Allahābād*, *Agrā*, *Dehli*, *Oude*, &c." And this seems to be more in consonance with Varahamihira's view: since we find him including in it, on the east, *Sūkēta* (*Oude*),<sup>3</sup> and on the west, the *Maru* country (*Mārwād*), and the *Sārasvatas* or people living on the banks of the *Sarasvatī* which rises in Mount *Ābū*, and, running almost due south, flows into the *Ran* of *Cutch*; while, on the other hand, the *Yāmunas* or people living on the banks of the *Jamnā*, which rises in the *Himālayas*, are placed by him partly in the middle country and partly in the northern division, and the *Vindhya* mountains, which run across the peninsula and constitute the northern boundary of the valley of the *Narmadā*, are excluded by him from the middle country altogether, though, in connecting them only with the south-east division, he fails to represent fully their extent.

In presenting this divisional list, I do not mean to suggest that it furnishes materials for preparing an accurate map of ancient India; or that the cities, rivers, mountains, tribes, &c.,— and especially the tribes,— belong actually and only to the divisions to which they are allotted by Varahamihira. Mistakes in his details can easily be shewn: for instance, though he places *Kachchha* and *Girinagara* both in the southern division, he locates *Raivataka* in the south-west; whereas this mountain is quite close to *Giriagara* (*Junāgadh*) and the *Girnar* mountain,

<sup>1</sup> *Vishnu-Purāṇa*, Translation, Vol. IV. p. 64, note 2.<sup>2</sup> *Albéruni's India*, Translation, Vol. I. p. 173; also see p. 198.<sup>3</sup> So also the *Mateya-Purāṇa* places *Ayodhī* (*Oude*) in the *Madhyadēśa*; see *Vishnu-Purāṇa*, Translation, Vol. IV. p. 108, note 11.

and is considerably to the south of Cutch. My object is to make a start, in order that, when the lists of other books have been treated in the same way and all have been compared, we may then be in a position to put all the materials together, and arrive at some consolidated and satisfactory results.

In addition to the divisional list of chapter xiv., the astrological statements that run through the whole book, and in particular verses 1 to 39 of chapter xvi., which define "the countries, peoples, and things belonging to the domain of each planet," add a variety of other names which are not mentioned at all in chapter xiv. All these names I have included, with those taken from chapter xiv., in the general alphabetical list.\* And here I have inserted notes on some of the names, chiefly in the direction of quoting the earliest epigraphic references to them; but without attempting to give all that might be said about them, or about the others that I have passed over without comment. Little, if anything, in a topographical direction, is to be learnt from these astrological references; which simply tell us, for instance, that (chap. xviii. verse 6) "should the Moon leave Saturn at her right, then sovereigns keeping the town will triumph, and the Sakas, Bâhlikas, (the people of) Sindhu, Pahlavas and Yavanas, be joyful." They are of value only as tending to indicate the comparative importance or notability of the different tribes and places, as judged by the number of different allusions to each of them. To apply them in any other way, e. g. to assume that the names mentioned in one and the same passage are to be referred to much about one and the same locality, would only be conducive to error. Thus, such a rule might be applied in respect of the verse just mentioned, without going far wrong. But chapter iv. verse 25, and chapter xvi. verse 22, give clear instances to the contrary. The former couples the Ârjunâyanas and the Yaudhîyas, who belong to the northern division, and the Kauravas, who, as the people of Kuru-land, may perhaps be referred to the northern division, with the Prâgîśas or kings of the eastern country. And the latter couples the Ârjunâyanas, Yaudhîyas, Traigartas, Paaravas, and Vâṭadhanas, of the northern division, with the Ambashthas of the east or south-west, the Pâratas of the west, and the Sârasvatas and Matsyas of the middle country. But little, therefore, if anything at all, could be gained, in this or any similar list, by noting the way in which different names are connected with each other in the astrological passages.

#### DIVISIONAL LIST.

The Madhyadêsa or middle country includes (xiv. 2, 3, 4) Gajapura (see under Gajâhvaya), Kâlakôte, Kapishthala, [Mathurâ],<sup>5</sup> and Sâketa;—

the Maru and [Udumbara] countries;—

the Dharmârauya forest;—

[the rivers Saravati and Yamunâ];—

and the following tribes or peoples; the Arimêdas, Aśvatthas, Audumbaras, Bhadrâs, Gauragrîvas, Ghôshas, Guḍas, Kañkas, Kukuras, Kurus, Mâdhayamikas, Mândavyas, Mâthurâkas, Matsyas, Nipas, Pâñchâlas, Pândus, Sâlvâs or Sâlvâs, Saṅkhyâtas, Sârasvatas,

Sûrasênas, Uddéhikas, Ujjihânas, Upajyâtishas, Vatsas, and Yâmunas.

The eastern division includes (xiv. 5, 6, 7.) [Chandrapura], Kâsi, Mekala, the milky sea (*kshirôda*), the (eastern) ocean (*samudra*), [Tâmalipti], and Vardhamâna;—

the [Kâsala], Magadha, Mithila, [Pundra], Samatata, and Udra countries;—

the mountains Anjana, Mâlyavat, Padma, Sibira, Udayagiri, and Viśhabhadhvaja;—

the river Lauhitya;—

and the following tribes or peoples; the Ambashthas, Bhadrâs, Chândrapuras, Dantura-

\* As far as the end of chapter lxxv., of course I have utilised Dr. Kern's translation. It is to be found in the *Jour. R. As. Soc.*, N. S., Vol. IV. pp. 430-479 (chap. i. to vii.); Vol. V. pp. 45-90 (chap. viii. to xv.), and pp. 231-288 (chap. xvi. to xxxv.); Vol. VI. pp. 36-91 (chap. xxxvi. to li.), and pp. 279-338 (chap. liii. to lxiv.; chap. lii., on boils and their consequences, is left untranslated, as being of no interest whatever); and Vol. VII. pp. 81-184 (chap. lxv. to lxxxv.). I have glanced through the remaining nineteen chapters, without actually reading them: here, the Devanâgarî characters, with their absence of capitals, may possibly have caused me to pass over a point or two which otherwise I might have noted; but I think that I have not omitted anything of importance.

<sup>5</sup> Names in square brackets are supplied from the tribal appellations; thus, in the present instance, Mathurâ, from the mention of the Mathurâkas.

kas, Gaudakas, Karvaṭas, Kauśalakas, Khasas, Paṇḍras, Prāgjyotishas, Suhmas, Tāmaliptikas, and Utkalas; also the cannibals (*puruṣhāda*), the horse-faced people (*aśvavadana*), the one-footed people (*ekapada*), the people with ears shaped like a sickle (*sūrpukarṇa*), and the tiger-faced people (*vyāghramukha*).

The south-east division includes (xiv. 8, 9, 10) Hēmakūndya, the islands of bark, of bulls, and of cocoanuts, Kāntakasthala, Kish-kindha, and Tripurī;—

the Andhra, Aṅga, [Chēdi], Kaliṅga, Kōśala, Upavāṅga, Vaṅga, and Vidarbha countries;— the Vindhya mountains;— and the following tribes or peoples; the Chēdikas, Daśirpas, Jatharas, Maulikas (or Saulikas), Nishādas, Purikas, Sabaras (specified as the leaf-clad Sabaras and the naked Sabaras), Saulikas (or Maulikas), Smāśrudharas, and Vatsas; also the great-necked people (*mahāgrīva*), the high-throated people (*ūrīhvukajītha*), and the snake-necked people (*vyālugrīva*).

The southern division includes (xiv. 11-16) Ākara, Atri's hermitage, [Avanti], Baladevapattana, the beryl-mines (*vaidurya*), Bharnakachchha, Chitrakūṭa, (the places for obtaining) conch-shells (*saṅkha*), Daśapurna, Dharmapattana, the elephants' glen (*kūṭjarailari*), Guṇarājya, Giriungari, the hermitages (*tāpaniśrama*), the islands (*viśpa*), Kāñchi, [Kārmāṇḍya], Kolagiri, Krauñchadvīpi, Lauṅkā, Maručhipattana, Nāsikya, the southern ocean (*yāmyānudhi*), (the places for obtaining) pearls (*muktī*), Siṁhala, Tālikāta, Vanavāsi, and Vellūm;—

the [Chēri], Chōla, Kachechha, Kārnāṭa, [Kērala], Koṅkaṇa, and Taṅkūṇa countries;—

the Dāṇḍakāvanna and Tumbivanna [forests, and the great forest (*mahaṭām*)];—

the mountains Dardura, Kuṣumū, Mahēndra, Mañju, Mañjuḍya, Rishiyumūku, and Sūrpa;—

the rivers Kāverī, Kṛiṣṇa, Tāmraparṇī, and Vēṇā;—

and the following tribes or peoples; the Abhiras, Aryakas, Āvintikas, Bhadras, Chēryas, Cōmaras, Kurialakas, Kālājīnas, Kauṅkas, Kārmāṇḍyakas, Kīrṇas, Phaṇikāras, Piśikas, Rishabhus, Rishiukas, Suuris, and Sibikas; also, the mariners (*nirīchara*), the people with thick matted hair (*jaṭādhara*), and the eaters of whales (*timiṅgilūśunu*).

The south-west division includes (xvi. 17, 18, 19) the great ocean (*mahār̥ṇava*), and Vadavāmukha;—

the Ānarta, Draviḍa, [Kāmbōja], Pāraśava, and Surāshṭra countries;—

the mountains Hēmagiri, Phēṇagiri, and [Rēvata] ;—

the river (or country) Sindhu;— and the following tribes or peoples; the Abhiras, Ambashṭhas, Āravas, Bādaras, Barbaras, Chañchūkas, Kālakas, Kapilas, Karnapravēyas, Khaṇḍas, Kirāṭas, Mākaras, Pahlavas, Raivatikas, Sindhu-Sauvīras, Sūdras, and Yavanas; also the eaters of (raw) flesh (*kravyāśin*), and the people with the faces of women (*nārimukha*).

The western division includes (xiv. 20, 21) the region of gold (*kanaka*), and Tārakshiti;—

the Pañchanada and Ramatha countries;— the collection of forests (*vanaugha*);—

the mountains Astagiri, Kshurārpana, Maṇimat, Mēghavat, and Praśesta;—

and the following tribes or peoples; the Aparāntakas, Haihayas, Jīringas, Mlēchchhas, Pāratas, Sakas, Sāntikas, Vaiśyas, and Vokkāṇas.

The north-west division includes (xiv. 22, 23) the kingdom of the amazons (*stri-rājya*);—

the Āśmaka, Kulūta, and Lahada or Ladaha countries;—

the forest of the man-lions (*nrīsimha-vana*);—

the rivers Garhā or Guruhā, Phalguṇukā, and Vēṇumatī;—

and the following tribes or peoples; the Chārmarawigas, Halas or Lahas, Madras, Māṇikāvyaśas, Marukuchchas, Sūlikas (or Mūlikas), Tālas, and Tukhāras; also the dwellers in the sky (*khastha*), the one-eyed people (*ekarīḍa-**chana*), the long-faced people (*dirghāśya*), the long-haired people (*dirghakōśa*), and the people with long-necks (*dirghagrīva*).

The northern division includes (xiv. 24-28) Bhōgaprastha, the city of spirits (*bhūtāpura*), [Pushkalāvatī], [Takshūsilā], Vasāti, and Yaśovatī;—

the Ādarśa, Antardvīpin, Gāndhāra, [Māla-va], Trigarta, and [Uttara-Kuru] countries;—

the mountains Dhanushmat, Himavat (Himālaya) Kailāsa, Krauñcha, Mēru, and Vasumat ;—

the river [Yamunā] ;—

and the following tribes or peoples; the Agnidhras or Agnityas, Ambaras, Ārjunāyanas, Dañḍapiṅgalakas, Dāsamēyas, Dasērakas, Gav-yas, Hēmatālas, Hūṇas, Kachchāras, Kaikayas, Kailāvatas, Kanṭhadhānas, Kōhalas, Kshatriyas (under the name of *rājanya*), Kshēma-dhūrtas, Kshudramīnas, Madrakas, Milavas, Māṇahalas, Māṇavyas, Pauravas, Pushkalā-vatas, Sāradhanas, Sītakas (or Sātakas), Syāmīkas, Takshaśilas, Udichyas, Uttara-Kurus, Vātadhanas, Yāmunas, and Yaudhēyas; also the flat-nosed people (*chipitanāsika*) the thick-haired people (*kēśadhara*), the roamers in the sky (*khachara*), the dog-faced people (*śvamukha*), and the horse-faced people (*turagā-nana*).

The north-east division includes (xiv. 29, 30, 31) Brahmapura, the kingdom of the dead (*nashtarājya*), the gold-region (*suvarṇabhū*), and the marshes or swamps (*palāla*) ;—

the [Kaśmīra] and Kulūta countries ;— the forest of Vasus or spirits (*vasuvana*), the forest-kingdom (*vanarājya*), and the forest-territory (*vanarāshīra*) ;—

the mountains Mēruka and Muñja ;— and the following tribes or peoples; the Abhisīras, Anuviśvas, Bhallas, Chīnas, Dāmaras, Daradas, Dārvas, Gāndharvas, Ghōshas, Kāśmīras, Kaunindas, Khashas, Kīras, Kirātas, Kuchikas, Kunathas, Pauravas, Sairindhas, and Taṅgaṇas; also the nomads (*paśupūla*), the wearers of bark (*chīranivasana*), the dwellers in the sky (*diviśīha*), the demons with matted hair or elf-locks (*jaṭāsura*), the one-footed people (*ekacharana*), and the three-eyed people (*trinētra*).

#### ALPHABETICAL LIST.

Abhīra, or Ābhīra, the name of a people placed in the southern division, xiv. 12, and in the south-west division, xiv. 18; miscellaneous astrological references, v. 38, 42; ix. 19; xvi. 31. One of the Nāsik inscriptions mentions an Abhīra king (*Archæol. Surv. West. Ind. Vol. IV. p. 104*). And the Abhīras are named among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).

Abhisāra, a people in the north-east division, xiv. 29; misc. ref., xxxii. 19. The Abhisāra country is supposed to be the modern Hazāra, in the Pañjab (McCindle's *Invasion of India by Alexander the Great*, p. 69, note 3).

Ādarśa, a country in the northern division, xiv. 25.

Agnidhra, or Āgnidhra, a people in the northern division, xiv. 25. In his text, Kern reads *Bhōgaprasth-Ārjunāyan-Āgnidhrāḥ*; and in his various readings he notes that one MS. gives *Agrīvyā*, but all the others, except the one from which the word in his text is taken, *Agnītyāḥ*. In his translation he gives “Agnidhras (or Agnityas).” Albérūni has given the *Brihat-Saṁhitā* divisional list (*India, Translation*, Vol. I. pp. 300-303); and here he gives “Agnitya.”

Ākara, a place in the southern division, xiv. 12. Kern, who translates the word by “the

mines,” considers that it denotes the modern Khāndesh. The name apparently occurs in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind. Vol. IV. p. 109*), and in the Junāgadh inscription of Rudradūman (*Ind. Ant. Vol. VII. p. 262*; the text has *Akar-Āvanti*). Alaka, apparently a city; the lord of Alaka (*Alaka-nātha*), misc. ref., xi. 58. Kern in his translation gives the feminine form, Alakā; which, however, does not suit the metre. The published text is *Ikshvdku-Ralakanāthau*, “the Ikshvākus and the lord of Ralaka;” with the various readings of *kukula* and *rulaka*, for *ralaka*. But, in a note to his translation, Kern prefers *Ikshvd-kur=Alakanāthō*; which is the reading of the commentary, and is supported by the remark *Alakā-nagari tan-nāthō rājā*. The only other Alakā that is known, is the city of Kubera. The name of Ralaka is not otherwise known at all.

amazons, the kingdom of the (denoted by *strīrājya*), in the north-west division, xiv. 22; misc. ref., xvi. 6. Albérūni says, “Strīrājya, i. e. women among whom no man dwells longer than half a year.”

Ambara, a people in the northern division, xiv. 27.

Ambashṭha, a people in the eastern division, xiv. 7; also in the south-west, xiv. 17; misc.

ref., xi. 19; xvi. 22. In a note to his translation, Kern remarks that the Ambashthas of the eastern division are the *Ambasta* of Ptolemy, vii. 1, 66 seq.; and that they are not to be confounded with their namesakes in the south-west.

*Anarta*, a country in the south-west division, xiv. 17; misc. ref., v. 80; xiv. 33; xvi. 31. This country is mentioned in the Junâgadh inscription of Rudradâman (*Ind. Ant.* Vol. VII. pp. 262, 263).

*Andhra*, or *Āndhra*, a country, and the people of it, in the south-east division, xiv. 8; misc. ref., xvi. 11; xvii. 25; — the lord of *Andhra*, or of the *Andhras* (*Andhra-pati*), misc. ref., xi. 59. The *Andhras* are carried back to the third century B. C. by one of the edicts of *Āśoka* (*Ind. Ant.* Vol. XX. pp. 239, 240, 247, 248). Other early epigraphic references are to be found in *Gupta Inscriptions*, p. 230, and *Archæol. Surv. West. Ind.* Vol. IV. p. 127.

*Āṅga*, a country in the south-east division, xiv. 8; misc. ref., v. 72; ix. 10; x. 14; xi. 56; xxxii. 15. See under 'Jāṭhara.'

*Āñjana*, a mountain in the eastern division, xiv. 5.

*Antardvipa*, or *Antardvīpin*, a region in the northern division, xiv. 25.

*Antargiri*, a mountain region; misc. ref., v. 42. In a note to his translation Kern remarks — "I am not able to say which part of the Himalayan hill country was called *Antargiri*; it may be Kumaon, or a still more eastern district. Cf. ch. xvi. 2, and *Mahābhār.* II. ch. xxvii. 3." In xvi. 2, the original has *bahir-antrah-saila-jāḥ*, "the people beyond and within the mountains;" note, "i. e. a part of the Himalaya."

*Antarvēdi*, a region; misc. ref., v. 65. Kern translates by "the Doab." The name may apply to any Doab: but it usually denotes the country lying between the *Gangā* and the *Yamunā*, which is mentioned as *Gangā-Yamun-antarāla*, in lxix. 26, misc. ref.; and it is used in that sense in the Indr̄ grant of Skandagupta (*Gupta Inscriptions*, p. 69).

*Anuvīṣva*, a people in the north-east division, xiv. 31.

*Aparāntaka* (v. l. *Aparantika*), "the people of the western marches," a people in the western division, xiv. 20; misc. ref., v. 70.

See also 'Aparāntya.' Mention is made of the Aparānta people or country in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109), and in the Junāgadh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262). And one of the Āśoka edicts classes the Yavanas, Kambōjas, and Gandhāras as *āparānta* (*id. Vol. XX.* pp. 240, 241). Pandit Bhagwanlal Indraji has said that there are reasons for thinking that Sōpārā, in the Thāna District (see under 'Saurpāraka'), was the chief place in the Aparānta country (*Jour. Bo. Br. R. As. Soc.* Vol. XV. p. 274, and note 3).

*Aparāntya*, a people, evidently identical with *Aparāntaka*, *q. v.*; misc. ref., v. 40, ix. 15.

*Ārava*, a people in the south-west division, xiv. 17.

*Arbuda* (the modern Mount Abū), misc. ref., v. 68; xvi. 31; xxxii. 19.

*Arimēda*, a people in the middle country, xiv. 2.

*Ārjunāyana*, a people in the northern division, xiv. 25; misc. ref., iv. 25; xi. 59; xvi. 22; xvii. 19. The *Ārjunāyanas* are named among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14). An early coin of the *Ārjunāyanas* is figured in *Prinsep's Essays*, Vol. II. p. 223, Plate xliv. No. 22.

*Ārya*, a people; misc. ref., v. 42, where Kern takes the word as meaning "the inhabitants of *Āryavārta*," *q. v.*

*Āryaka*, a people in the southern division, xiv. 15.

*Āryavārta*, the inhabitants of *Āryavārta* (the text uses the nom. plur.), which is a customary name for Northern India; misc. ref., v. 67. See also 'uttarāpatha.' The word *Āryavārta* means "the abode of the *Āryas*, or excellent or noble people." It is used to denote Northern India in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 13). In the *Mānavadharmaśāstra*, ii. 22 (Burnell's Translation, p. 18) *Āryavārta* is defined as the land between the Himalaya and Vindhya mountains, extending to the eastern and to the western seas. But a more precise division between Northern and Southern India is given by the poet Rājāśekhara, who, in the *Bālarūmāyāra*, Act 6 (see V. Sh. Apte's *Rājāśekhara: his Life and Writings*, p. 21), speaks of the river

Narmadā (the 'Nerbudda'), which rises in, and runs along close to the south of, the Vindhya range, as "the dividing line of Āryāvarta and the *dakshināpatha*."

Asikā, a people; misc. ref., xi. 56. Mention is made of the Asika people or country in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind. Vol. IV.* p. 109).

Āsmaka, a country, and the people of it, in the north-west division, xiv. 22; misc. ref., v. 39, 73, 74; ix. 18, 27; xvi. 11; xxxii. 15;—the lord of Āsmaka (*Āsmaka-pa, -nātha, -narāndra*) misc. ref., xi. 54, 55; xvii. 15. Below his translation of xiv. 22, Kern adds the note—“the Assakanoi of the Greeks.” Mention is made of the Āsmaka people or country in one of the Ajantā inscriptions (*Archæol. Surv. West. Ind. IV.* p. 131).

*astagiri*, ‘the mountain behind which the sun sets,’ in the western division, xiv. 20.

Āśattha, a people in the middle country, xiv. 3.

*āśvamukha*, ‘horse-faced people;’ misc. ref., xvi. 35. See also ‘*āśvavadana*’ and ‘*turagā-nana*’

*āśvavadana*, ‘horse-faced people,’ in the eastern division, xiv. 6; identified by Kern with the *Hippoprosōpoi* of the *Periplus Maris Erythrii*. See also ‘*āśvamukha*’ and ‘*turagā-nana*’

Atri (the hermitage of), in the southern division, xiv. 14.

Audra or Odra, a country (the modern Orissa), and the people of it; misc. ref., v. 74. See also ‘Udra.’

Andumbara, the people of the Udambara country, in the middle country, xiv. 4. See also ‘Udumbara.’

Aujjayanika, the people of Ujjayani, q. v.; misc. ref., xi. 56.

Ausīnara, ‘a king of the Uśīnaras,’ q. v.; misc. ref., xi. 55.

Avagāna, or Āvagāna a people or country; misc. ref., xi. 61; xvi. 38. Kern translates the word by ‘Afghans,’ in both places. In xi. 61, among other various readings there are *Chōl-Ābakāna*, *Chōl-Āñvāngāna*, and *Chōla-Van̄ga-Kauikāna*; and in xvi. 38, *Chōl-Āvagāna*, and *Chōl-Ābakāna*.

Āvanta, a king or other inhabitant of Avanti or Avantī, q. v.; misc. ref., xiv. 33. See also ‘Āvantaka’ and ‘Āvantika.’

Āvantaka, the inhabitants of Avanti or Avantī, q. v., a people in the southern division, xiv. 12; misc. ref., v. 73. See also ‘Āvanta’ and ‘Āvantika.’

Avanti, a city (better known as Ujjayani, q. v., or Ujjayinī), misc. ref., v. 40; ix. 17; also an inhabitant of the same, misc. ref., ix. 18, 21. See also ‘Avanti, Avanta, Āvantaka, and Āvantika.’ The name Avanti occurs in inscriptions at Nāsik and Ajantā (*Archæol. Surv. West. Ind. Vol. IV.* pp. 109, 127), and in the Junāgadh inscription of Rudradāman, *Ind. Ant. Vol. VII.* p. 262; the text has *Ākhar-Āvanti-*).

Avantī, a city, the same as Avanti, q. v.; misc. ref., xi. 35.

Āvantika, ‘a king or other inhabitant of Avanti or Avantī,’ q. v., misc. ref., v. 64; lxxxvi. 2. See also ‘Āvanta’ and ‘Āvantaka.’

Āyōdhyaka, the inhabitants of Āyōdhyā, which is the modern Ajōdhyā, Audh, Awadh, or ‘Oude;’ misc. ref., iv. 24. See also ‘Sākēta.’ The name Āyōdhyā occurs in the spurious grant of Samudragupta (*Gupta Inscriptions*, p. 257).

Bādara, a people in the south-west division, xiv. 19.

Bāhlīka, a country, and the inhabitants of it; misc. ref., v. 37; xviii. 6. See also ‘Bāhlīka, Vāhlīka, and Vāhlīka.’

Bāhlīka, the same as Bahlika, q. v.; misc. ref., x. 7; xvi. 1; xvii. 13, 25; xxxii. 15. In xvi. 1, Kern translates by “Balkh.”

Bahugiri, rendered by Kern by “hill-districts,” but perhaps the name of some particular mountainous country; misc. ref., xvi. 26.

Baladēvapatiṇa, a city in the southern division; xiv. 16. Below his translation Kern gives the note—“the *Balaipatna* of Ptolemy, so that the reading *Palaipatna*, preferred by Lassen, is proved to be a false form.”

Barbara, a people in the south-west division, xiv. 18; misc. ref., v. 42.

bark, the island of (*charmadvīpa*), in the south-east division, xiv. 9;—wearers of bark (*chira-nivasaṇa*), a people in the north-east division, xiv. 31.

beryl-mines (*vaidūrya*), in the southern division, xiv. 14.

Bhadra, a people in the middle country, xiv. 2; and in the eastern division, xiv. 7; and in

the southern division, xiv. 16. In a note to his translation of xiv. 7, Kern explains the name by "the Blessed," and suggests that the Bhadras are probably the same with the Bhadrásvas, *q. v.*

Bhadrásva, a people, to be placed in the middle country if identified with the Bhadras; the king of the Bhadras (*Bhadrásva-nṛipa*), misc. ref., ix. 11. In a note to his translation, Kern remarks— "The Bhadras are a mythical people, fabled to live in the remote East, or, according to the phrase of the astronomical Siddhántas, at 90° E. from Laikā, in the region where Yavakōti, "Java Point," is situated. (The reading *Yamakōti* is erroneous; for Yama's kingdom is in the South, not in the East; and, besides, the compound *Yamakōti* is devoid of sense.) The origin of the Bhadras living near the Udayagiri may be traced, I think, to Rigvēda, i. 115, 2, *seq.*"

Bhalla, (*v. l. Bhilla*), a people in the north-east division, xiv. 30.

Bharata, a people; misc. ref. xvi. 21.

Bharatavarsha, xiv. 1. The word occurs in other works as Bharatavarsha. In the latter form, it means 'the country of Bharata'; and in the other, 'the country of the Bhāratas or descendants of Bharata.' And it is a name for the whole of India, the first king of which is held to have been Bharata, son of Dushyanta.

Bharukachchha, the modern Bharuch or Bahrūch, *i. e.* 'Branch,' a city in the southern division, xiv. 11; misc. ref., xvi. 6; lxix. 11; — the rulers of Bharukachchha (*Bharukachchha-pāṭha*), v. 40. The name Bharukachchha occurs in inscriptions at Junnar and Nāsik (*Archæol. Surv. West. Ind.* Vol. IV. pp. 96, 100); and perhaps in the Jannāgadhi inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262, where, however, "Marn and Kachchha" is preferred by the editors). Sometimes the Sanskrit or Sanskritised form Bhrigukachchha is met with (*e. g.*, *Ind. Ant.* Vol. XII. p. 189; Vol. XIX. p. 175). By the Greeks it was called *Barygaza*.

Bhásápura (?), a town (?); misc. ref., xvi. 11. The published text has *Bhásápura*, with the various readings of *Bhisapura*, *Bhsápura*, *Bhásháparna*, and *Dásapura*. In his translation, however, Kern gives "the Bhásáparas;"

with the note "or *Bhásápura* or *Bhásávaras*. " May be, *Bhásáparas* (= *Bhásávaras*) means "those who live on this side of Mount 'Bhāsa.'" Utpala gives no explanation.

Bhimarathā, a river; misc. ref., xvi. 9. The published text has *Bhimarathyāḥ*, which Kern rendered by "(the inhabitants of the western half of the district) of the Bhimara-thā." A various reading is *Bhimarathyáyāḥ*, which gives the name of Bhimarathyā. A grant of the Eastern Chalukya king Vishnuvardhana I. gives the name as Bhimarathi (*Ind. Ant.* Vol. XIX. pp. 304, 310). The river is undoubtedly the modern Bhima, which rises in the Sahyādri range, and flows into the Krishna near Raichur.

Bhṛīngi (?), a people (?); misc. ref., iv. 22. There are the various readings of *Bṛīgi*, *Jṛīngi*, and *Vāṅga*; and in his translation Kern stamps the word as "very doubtful."

Bhōgaprastha, a (?) people, in the northern division, xiv. 25.

Bhōgavardhana, a (?) city or country; misc. ref., perhaps an interpolation, xvi. 12.

bhūtāpura, 'the city of spirits,' in the northern division, xiv. 27.

Brahmapura, a city, in the north-east division, xiv. 30.

bulls, the island of (*vrishadvipa*), in the south-east division, xiv. 9.

cannibals (*purushāḍa*, *púrushāḍa*), in the eastern division, xiv. 6; misc. ref., iv. 22. In a note to the translation, Kern remarks — "the cannibals, being always placed in the far East, must denote either the inhabitants of the Andamans and Nicobars, or the cannibal tribes of the Indian Archipelago, or both." See also 'kravyāśin.'

castes. The work does not mention the Brāhmans with any topographical reference: but it locates the Kshatriyas (mentioned by the term *rājanya*) in the northern division, xiv. 28; the Vaiśyas in the western division, xiv. 21; and the Sūdras in the south-west division, xiv. 18.

Chaidya, the people of Chēdi, *q. v.*; misc. ref., xi. 59. See also 'Chēdika.'

Champā, a (?) town or country; misc. ref., xvi. 3.

Chāñchūka (*v. l. Champūka*), a people in the south-west division, xiv. 18.

- Chandrabhâga river, supposed to be the Chenab, one of the five rivers of the Panjâb; misc. ref., xvi. 27.
- Chândrapuras, the inhabitants of the city of Chandrapura, in the eastern division, xiv. 5. A town named Chandrâpura is mentioned in the Indôr grant of Skandagupta (*Gupta Inscriptions*, p. 71).
- charmadvîpa, the island of bark, in the south-east division, xiv. 9.
- Charmaranga, a people in the north-west division, xiv. 23.
- Chârudêvi, a (?) town or country, misc. ref., ix. 18; the word occurs in the plural, as if denoting the inhabitants.
- Chêdi, a country, misc. ref., xvi. 3; xxxii. 22; — the ruler of Chêdi (*Chêdi-pa*), xlili. 8. See also 'Chaidya and Chêdika.' The Kalachuris of Central India were kings of Chêdi.
- Chêdika (v. l. Chaidika), the people of Chêdi, q. v., in the south-east division, xiv. 8. See also 'Chaidya.'
- Chêrya, a people, evidently of the Chêra country, in the southern division, xiv. 15.
- China, a people in the north-east division, xiv. 30; misc. ref., v. 77, 78, 80; x. 7, 11; xi. 61; xvi. 1, 38. Kern translates the word by "Chinese;" e. g. v. 77, 78, 80.
- chîpitandsika, 'flat-nosed people,' in the northern division, xiv. 26.
- chîranivasana, 'wearers of bark,' a people in the north-east division, xiv. 31.
- Chitrakûta, in the southern division, xiv. 13; misc. ref., xvi. 17. It is the modern Chitarkôt or Chatarkôt hill or district, near Kampta in Bundelkhand. The name occurs in the Sirûr inscription of A. D. 866 (*Ind. Ant.* Vol. XII. p. 218).
- Chôla, a country, and the people of it, in the southern division, xiv. 13; misc. ref., v. 40; xi. 61; xvi. 10, 38. In southern inscriptions, the name appears in the forms of Chôla, Chôla, and Chôda; and it is taken back to the third century B. C. by one of the edicts of Asôka (*Ind. Ant.* Vol. XX. pp. 239, 240, 249).
- cocoa-nuts, the island of (*nâlikêra-dvîpa*), in the south-east division, xiv. 9.
- conch-shells, the places for obtaining, are placed in the southern division, xiv. 14.
- dakshinâpatha, 'the region of the south,' i. e. Southern India, below the Narmadâ, misc. ref., ix. 40; xlvi. 8. See under 'Âryâvarta.' The term *dakshinâpatha* occurs in the Junnâgadh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262); in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 13); and apparently in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 110).
- Dâmara (v. l. Dâmara), a people in the north-east division, xiv. 30.
- Dandaka, a country or people, misc. ref., xvi. 11; — the king of Dandaka (*Dandak-âdhipati*), misc. ref., xi. 56.
- Dandakâvana, in the southern division, xiv. 16. This is, I suppose, another form of the name of the Dandakâranya, or Dandaka forest, which lay between the rivers Narmadâ and Gôdâvari.
- Dandapingalaka, a people in the northern division, xiv. 27.
- Danturaka, a people in the eastern division, xiv. 6. Albérûni says "Dantura, i. e. people with long teeth."
- Darada, a people in the north-east division, xiv. 29; misc. ref., v. 42, 79, xiii. 9. Albérûni omits them; or, rather, he gives Abhisârada, instead of Abhisâra and Darada.
- Dardura, a mountain in the southern division, xiv. 11.
- Dârva, a people in the north-east division, xiv. 30.
- Dâsamêya, a people in the northern division, xiv. 28.
- Daśapura, a city in the southern division, xiv. 12. It is the modern Mandasôr, or more properly Dasôr, in Mâlwa. It is mentioned in inscriptions at Nâsik (*Archæol. Surv. West. Ind.* Vol. IV. pp. 100, 114), and in inscriptions at Mandasôr itself (*Gupta Inscriptions*, pp. 79, note 2, and 84, 86).
- Daśärna, a variant of Dâsärna, q. v.; misc. ref., v. 40; x. 15; xxxii. 11. In a note to his translation, Kern remarks that the Daśärnas are the Dosarene or Desarene of the *Periplus Maris Erythraei*.
- Daśärna, a people in the south-east division, xiv. 10; misc. ref., xvi. 26. See also 'Dâsärna.'
- Dasêraka, a variant of Dâséraka, q. v.; misc. ref., v. 67.

- Dâséraka, a people in the northern division, xiv. 26. See also 'Daséraka.'
- dead, the kingdom of the (*nashṭa-rājya*), in the north-east, xiv. 29. See under 'Mēruka.'
- demons with elf-locks (*jaṭ-āsura*), in the north-east division, xiv. 30.
- Dēvikā, a river; misc. ref., xi. 35.
- Dhanushmat, a mountain, in the northern division, xiv. 24. The text distinctly stamps Dhanushmat as a mountain. But Albérûni says "Dhanushman (!), i. e. the people with bows."
- Dharmapattana, a city in the southern division, xiv. 14. Kern translates the name by "Yama's city."
- Dharmāranya, a forest region, in the middle country, xiv. 3.
- diamonds are found in the Himavat mountains, in Kaliṅga, Kośala, Mataṅga (?), Pūṇḍra, and Saurāshṭra, at Surpira (see under 'Aparānta' and 'Saurpāraka'), and on the banks of the Vēṇu, lxxx. 6, 7.
- dīrghayṛīva*, 'people with long necks,' in the north-west division, xiv. 23.
- dīrghakōṣa*, 'long-haired people,' in the north-west division, xiv. 23.
- dīrghāśya*, 'long-faced people,' in the north-west division, xiv. 23.
- diviśṭha*, "the inhabitants of heaven," dwellers in the sky, a people, in the north-east division, xiv. 31.
- dog-faced people (*śva-mukha*), in the northern division, xiv. 25.
- Domba, the Gipsies; misc. ref., lxxxvii. 33. Also, in liii. 84 the text has *śnapach-ālayah*, 'those who cook (and eat) dogs, and others like them;' and the commentary says *śnapachā Dombih*, 'the cookers of dogs are the Dombas.' The name is doubtless identical with the *Dommus* that occurs elsewhere; e. g. in the Anāṅkōḍi inscription of Rudradēva (*Ind. Ant.* Vol. XI. p. 17). And the Dommus or Dōms were the Gipsies (*id. Vol. XV.* p. 15).
- Draviḍa, a country, and the people of it, in the south-west division, xiv. 19; misc. ref., ix. 15, 19; xvi. 11; xxxii. 15; — the rulers of Draviḍa, or of the Dravidas (*Dravid-āllīṣṭh*) misc. ref., iv. 23; — the eastern half of the Draviḍa countries (*Draviḍānām prāg-ardha*), misc. ref. xvi. 2. In his translation of xvi. 11 and xxxii. 15, Kern gives "Draviḍas (or Draviḍas)." In xiv. 19, Albérûni gives "Drāmida." See also 'Drāvida.'
- Drāvida, 'of or belonging to Draviḍa,' *q. v.*; misc. ref., lviii. 4, where Kern renders *Drāvidam* by "(a measure) for Draviḍas (barbarians)."
- ears; people with ears like a winnowing fan (*sūrpa-karṇa*), in the eastern division, xiv. 5.
- elephants, the glen of (*kuñjara-dari*), in the southern division, xiv. 16.
- ékačarāṇa*, 'one-footed people,' in the north-east division, xiv. 31. See also 'ékapada.'
- ékapada*, 'one-footed people, in the eastern division, xiv. 7. See also 'ékačarāṇa.'
- éka-vilōchana*, 'one-eyed people,' in the north-west division, xiv. 23.
- elephants; the elephant's cave, or the glen of elephants (*kuñjara-dari*), in the southern division, xiv. 16.
- eyes; one-eyed people (*éka-vilōchana*) in the north-west division, xiv. 23; — three-eyed people (*tri-nētra*), in the north-east division, xiv. 31.
- faces; 'dog-faced people' (*śva-mukha*), in the northern division, xiv. 25; — 'horse-faced people' (*asva-vadana*) in the eastern division, xiv. 6, and (*turag-ānana*) in the northern division, xiv. 25; misc. ref. (*śva-mukha*), xvi. 35; — 'long-faced people' (*dīrgh-āśya*), in the north-west division, xiv. 23; — 'tiger-faced people' (*vyāghra-mukha*), in the eastern division, xiv. 5.
- feet; 'one-footed people' (*éka-pada*), in the eastern division, xiv. 7; and (*éka-čarāṇa*), in the north-east division, xiv. 31.
- flesh, eaters of raw' (*kravy-āśin*), in the south-west division, xiv. 18. See also 'cannibals.' The word is, however, rather doubtful; the readings are *kravyādānābhīra*, and *kravyākhyābhīra*, for which Dr. Kern adopted, by conjecture, *kravyāśyābhīra*.
- forests; the Dharmāranya, in the middle country, xiv. 3; — the great forest (*mahi-đāvī*), in the southern division, xiv. 13; — the Dañjikāvana, in the southern division, xiv. 16; — the collection of forests (*van-angha*; *v. l. van-auka*, 'the inhabitants of forests'), in the western division, xiv. 20; — the forest of the man-lions (*nrisinhabava*), in the north-west division, xiv.

22;— the forest-territory (*vana-râshṭra*), in the north-east division, xiv. 29;— the forest-kingdom (*vana-râjya*), in the north-east division, xiv. 30;— the forest of Vasus or spirits (*vasu-vana*), in the north-east division, xiv. 31. The “kings of all the forest countries (*sarv-āṭavika-râja*)” were compelled by Samudragupta to do service to him (*Gupta Inscriptions*, p. 13). The same record mentions also a kingdom named Mahâkântâra, which seems to be a great forest kingdom (*ibid.*). And the hereditary territory of the *Mahârâja Sâmkshôbhâ* included “the eighteen forest kingdoms” (*ashîśâdaś-āṭavi-râjya*; *id. p. 116*).

**Gajâhvaya**, apparently ‘(the city) that has the appellation of the elephant,’ i.e. Gajapura or Hastinâpura, the modern Dehli, in the middle country, xiv. 4.

**Gambhîrikâ**, a river; misc. ref., xvi. 16.

**Ganarâjya**, a kingdom in the southern division, xiv. 14.

**Gandhâra**, a country (the modern Kandahâr), and the people of it, in the northern division, xiv. 28; misc. ref., iv. 23; v. 77, 78; ix. 21; x. 7; xvi. 26; xvii. 18; lxix. 26. The name is carried back to the third century B. C. by one of the edicts of Asôka (*Ind. Ant. Vol. XX.* pp. 239, 240, 247).

**Gandharva**, a class of supernatural beings, in the north-east division, xiv. 31; misc. ref., xiii. 8; lxxxvii. 33.

**Gaṅga**, the river Ganges, described as constituting, with the Jamnâ, the necklace of the earth, xlivi. 32;— reference to the region between the Gaṅgâ and the Yamunâ, lxix. 26;— misc. ref., xvi. 16.

**Garuhâ**, see *Guruhâ*.

**Gaudâka**, a people in the eastern division, xiv. 7. This is the reading in the text; but in his translation Kern gives “Gauras,” and adds the note—“i. e. ‘the Whites,’ supposed to live in Svētadvipa, which, according to *Kathâsaritsâgara*, 54, 18, 199, lies near the Cocoa-island” (see ‘islands’). Albérûni gives “Gauraka.”

**Gauragriva**, a people in the middle country xiv. 3.

**Gavya**, a people in the northern division, xiv. 28.

**Ghôsha**, a people in the middle country, xiv. 2; and in the north-east division, xiv. 30.

In xiv. 2, Kern translates “Ghôsha;” and in xiv. 30, “Ghôshas (stations of herdsmen).” **Girinagara**, a city in the southern division, xiv. 11. The name has now passed over to the mountain Girnâr, in Kâthiâwâd; and the ancient city is now represented by Junâgadh, at the foot of it. The original name of the Girnâr mountain was Urjayat (*Gupta Inscriptions*, pp. 64, 65).

**Girivraja**, ‘the inhabitants of the district of Girivraja,’ as rendered by Kern,— in accordance with the commentary, I presume; misc. ref., x. 14. H. H. Wilson (*Vishnu-Purâna*, Translation, Vol. IV. p. 15, note 3), said that Girivraja is “in the mountainous part of Magadha;” and further on (*id. p. 180*, note 1) he identified it with Râjagriha in Bihâr.

**Gôdâvari**, the river of that name in Southern India; misc. ref., xvi. 9.

**Gôlângâla**, a (?) mountain; misc. ref., xvi. 3. gold, the region of (*kanaka*), in the western division, xiv. 21, and (*suvarna-bhû*) in the north-east division, xiv. 31.

**Gômanta**, a mountain; misc. ref., v. 68, xvi. 17.

**Gômatî**, a river; misc. ref., perhaps an interpolation, xvi. 12. It seems to be the modern Gômti or Gumti, which rises in the Shâjhânpur District and flows into the Ganges about half-way between Benares and GhâZIPUR; at any rate, it is somewhere in that neighbourhood that we have to locate the place Gômatikottaka, which is mentioned in the Dêb-Barapârk inscription of Jîvitagupta II. (*Gupta Inscriptions*, p. 217). But there is also a river Gômatî in the Kangra District in the Pâñjab.

**Gônardâ**, a people in the southern division, xiv. 12; misc. ref., ix. 13; xxxii. 22.

**Gûda**, a people in the middle country, xiv. 3. Albérûni says “Gûda Tâmshar.”

**Guruhâ**, or Garuhâ, a river in the north-west division, xiv. 23. There are the various readings of *Gulahâ*, *Guluhâ*, and *Guruhâ*. Below his translation, Kern remarks—“Guruhâ (also Garuhâ) is, to my apprehension, the *Garoigas* of the Greeks; the river district they called *Goryaia*. Lassen, in his *Alttert.* iii. p. 127 and 136, identifies the Greek name with Gauri. It need not be pointed out how exactly both forms coincide with Garuhâ and Guruhâ.”

Haihaya, a people in the western division, xiv. 20. The Kalachuris of Central India were Haihayas (*Ind. Ant.* Vol. XII. pp. 253, 268). And the Western Chalukya king Vikramāditya II. (A. D. 733-34 to 746-47) married two Haihaya princesses.  
 hair; people with thick matted hair (*jatā-dhara*), in the southern division, xiv. 13; — long-haired people (*dīrgha-kēśa*) in the north-west division, xiv. 23; — thick-haired people (*kēśa-dhara*) in the northern division, xiv. 26; — demons with matted hair or elf-locks (*jat-ñisūra*), in the north-east division, xiv. 30.  
 Hala (v. *l. Laha*), a people in the north-west division, xiv. 22; misc. ref., xvi. 6; xxxii. 19.  
 Hārahaura, 'a king of the Harahauras or Hārahauras;' misc. ref., xiv. 34.  
 Hēmagiri, a mountain in the south-west division, xiv. 19.  
 Hēmakuṇḍya, a place in the south-east division, xiv. 9. There are the various readings of *Hēma-kūṭha*, -*kūtyā*, -*kūḍya*, and -*kūdyā*. In his text, Kern gave the name as *Hōma-kūṭha*; but in his translation he preferred Hēmakuṇḍya, because Purāṇa exhibits the same form. Albérani gives "Hēmakūṭhyā."  
 Hēmatālu, a people in the northern division, xiv. 28.  
 hermitages (*ldpas-ñirama*), in the southern division, xiv. 15; — the hermitage of Atri (*atri*), in the southern division, xiv. 14.  
 Himavat, the Himalaya mountains, in the northern division, xiv. 24; — spoken of as one of the breasts of the earth, the other being the Vindhya mountain, xlivi. 35; — diamonds are obtained there, lxxxi. 7; — and pearls, lxxxi. 2, 5; — misc. ref., xvi. 2 (*bahir-antah-śuila-jāḥ*, see 'Antargiri'); xvi. 17 (*Himavat*); lxxii. 1 (*Hima-kshmādhara*).  
 horse-faced people (*ñāsa-nadana*) in the eastern division, xiv. 6, and (*turay-ñanana*) in the northern division, xiv. 25; misc. ref. (*ñāva-mukha*), xvi. 35.  
 Hūṇa, (v. *l. Hūṇa*), a people in the northern division, xiv. 27; misc. ref., xi. 61; xvi. 38. In xi. 61, Kern translates *Chōl-Anagāna-sita-Hūṇa* by "Chōlus, Afghans, (and) White Hūṇas;" but in xvi. 38 he translates *Pahlava-śvēta-Hūṇa* by "Pahlavas, Śvētas, (and) Hūṇas," though *śvēta* here is exactly synonymous with *sita* in the other passage. The

Hūṇas are mentioned in the Bhitarī inscription of Skandagupta (*Gupta Inscriptions*, p. 56), in the Mandasorā inscription of Yaśodharman (*id. p. 148*), in the Aphaśād inscription of Ādityasēna (*id. p. 206*), and in many later records; but I do not know of any epigraphic passage which specifies "the White Hūṇas."

Ikshṇmatī, a river; misc. ref., xvi. 4.  
 Ikshvāku, a (?) people; misc. ref., v. 75; ix. 17; xi. 58. Mādhariputra-Purushadatta, a hero of the Ikshvākus, is mentioned in one of the early inscriptions at the Jaggayapēta stūpa (*Archæol. Surv. South. Ind.* Vol. I. pp. 110, 111).

Irāvatī, a river; misc. ref., xvi. 27.  
 islands of bulls (*vriṣha-dvīpa*), of cocoanuts (*nālikēra-dvīpa*), and of bark (*charma-dvīpa*), in the south-east division, xiv. 9; — "the islands (*dvīpa*)," suggested by Kern, below his translation, to be the Maldives, in the southern division, xiv. 14; — the islands of the great ocean (*mahārṇava-dvīpa*), misc. ref., xvi. 6.

.jackal-eaters (*gōmāyu-bhakṣa*); misc. ref., xvi. 35.  
*jatādhara*, 'people with thick matted hair,' in the southern division, xiv. 13.  
*jatāwra*, 'demons with matted hair or elf-locks,' in the north-east division, xiv. 30.  
 Jaṭhara, or perhaps Jaṭhara-Āṅga, a people in the south-east division, xiv. 8. The text is *Vaṅ-Ūpavīṇga-Jaṭhara-Āṅgak*; which Kern translates by "Vaṅga, Vaṅga minor, (and) the Jaṭhara-Āṅgas." But the same combination, *Jaṭhara-Āṅga*, does not occur anywhere else. Albérani separates the names, and says "Jaṭhara, Āṅga."  
 Jīṛga, a people in the western division, xiv. 21.

Kachchha, a country in the southern division, xiv. 16. It is evidently the modern Kachh, vulgo Cutch, to the north of Kāthiawād.  
 Kachchhāra, a people in the northern division, xiv. 27.

Kaikaya, a people in the northern division, xiv. 25; misc. ref., iv. 22, v. 67, 74; xvi. 26, xvii. 18; — the lord of the Kaikayas (*Kuikaya-nātha*), misc. ref. xi. 60.

Kailāsa, a mountain in the northern division, xiv. 24. It is peculiarly sacred as being the paradise of the god Siva. It belongs to the Himalayan range, and constitutes the watershed from which the Indus, Satlej, and Brahmaputra take their rise; but it appears to be really in Tibet (Hunter's *Indian Empire*, pp. 43, 45). It is mentioned in the Gaṅgadhār inscription of Viśavarmā and the Mandasōr inscription of Bandhuvarman (*Gupta Inscriptions*, pp. 78, 85, 86); and in the last passage it is called one of the breasts of the earth, — the other being Sumēru.

Kailāvata, a people in the northern division, xiv. 26.

Kairalaka, the people of Kērala, q.v., in the southern division, xiv. 12. The text gives the reading Kēralaka; but this is a mistake for Kairalaka, or still more correctly Kairalaka, which occurs in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 7, line 19).

Kālājina (v. l. Kālañjana), a people or place in the southern division, xiv. 11. Can it be really intended for 'Kālañjara,' — a city of the Kalachuris of Central India, now represented by the Kālañjar hill fort, — the name of which is sometimes wrongly given in inscriptions as 'Kālañjana'?

Kālaka, a people in the south-west division, xiv. 19.

Kālakōti, a fortress or city in the middle country, xiv. 4.

Kāliṅga, a country, and the people of it, in the south-east division, xiv. 8; — diamonds are found there, lxxx. 7; — other misc. ref., v. 35, 75, 79; ix. 10, 26; x. 16; xvi. 1, 3; xvii. 13, 22; xxxii. 15; — the king of the Kāliṅga country (*Kaliṅga-dēśa-nṛipati*), misc. ref., v. 69; — the lord of Kāliṅga (*Kaliṅgēśa*), misc. ref., xi. 54. See also 'Kāliṅga.' The name of the Kāliṅga country is carried back to the third century B.C. by one of the edicts of Asōka (*Ind. Ant.* Vol. XX. p. 247).

Kāliṅga, a king or other inhabitant of the Kāliṅga country, q. v.; misc. ref. xiv. 32.

Kalmāsha, a people; misc. ref., v. 69.

Kāmbōja, a country, and the people of it, in the south-west division, xiv. 17; misc. ref., v. 35, 78, 80; xi. 57; xiii. 9; xvi. 1, 16. With the Yavanas and the Pahlavas, who are mentioned in the same verse, the Kāmbōjas

must be located far more to the north than is done by Varāhamihira. The name is carried back to the third century B.C. by one of the edicts of Asōka. And Senart allots the tribe to the tract of the river Kābul (*Ind. Ant.* Vol. XX. pp. 239, 240, 247).

kanaka, the region of gold, in the western division, xiv. 21. The text is *Jṛīṅga-Vaiśya-kanaka-Sakāḥ*; which Kern translates by "the Jṛīṅgas, Vaiśyas, (and) Gold-Scythians." But he adds the note that the commentary explains differently; viz. "the region of gold, and the Sakas." Albérūnī also separates the words, and gives "Vaiśya, Kanaka, Saka." See also 'gold.'

Kāñchī, a city, in the southern division, xiv. 15. It is the modern Conjeveram. Vishnugōpa of Kāñchī is named among the kings whom Samudragupta is said to have captured (*Gupta Inscriptions*, p. 13). Burnell held that the Sanskrit 'Kāñchī' is a mis-translation of the Drāviḍian 'Kañji' (*South-Indian Palaeography*, p. x., note 2).

Kānka, a people in the middle country, xiv. 4.

Kaikatā, a people in the southern division, xiv. 12.

Kāntakasthala, a locality in the south-east division, xiv. 10.

Kanṭhadhāna, a people in the northern division, xiv. 26.

Kāntipura, a city; misc. ref., xvi. 11.

Kapila, a people in the south-west division, xiv. 17.

Kāpiṣṭhala, (v. l. Kapishṭhaka), a people or locality in the middle country, xiv. 4. Monier-Williams, in his Sanskrit Dictionary, compares the *Kambistholoi* of the Greeks.

Kārmaṇeyaka, a people in the southern division, xiv. 15. The place whence the name is derived, is mentioned in inscriptions as Kārmaṇya, Kāmaniya, and Kammanija; and it is the modern Kamrēj in the Baroda territory (*Ind. Ant.* Vol. XVII. pp. 184 and note 5, and 198).

Karṇaprāvya, a people in the south-west division, xiv. 18. There are the various readings of *Karṇapradēya* and *Karṇapradavarana*. The latter form, Karṇaprāvvaraṇa, which would equally well suit the metre here, occurs in the Rāmāyaṇa, *Kishkindhakāṇḍa*, xl. 26 (*Vishnu-Purāṇa*, Translation, Vol. II. p. 161, note II). Below his trans-

lation Kern remarks "Synonymous with *Karṇaprāvēya* is *Karṇaprāvaraṇa*. Now, *prāvaraṇa* is synonymous with *prāvēṇi*, so that *prāvēya* either stands for *prāvēṇya*, or *pravēṇi* and *prāvēṇya* are derived from the same base with *prāvēya*. The Mārkaṇḍeya-Purāṇa, 58; 31, has *Karṇaprādhēya*, in which *dh* is misread *v.*"

*Karnāṭa*, the Kanarese country, in the southern division, xiv. 13. In the Śāmāṅgad grant of Dantidurga, the Western Chalukya forces are called "the boundless army of the *Karnāṭaka*" (*Ind. Ant.* Vol. XI. p. 114).

*Karvāṭa*, a people in the eastern division, xiv. 5; misc. ref., xvi. 13.

*Kāśī*, a city in the eastern division, better known as Benares, xiv. 7; misc. ref., v. 72; x. 4, 13; xxxii. 19; — the lord or king of *Kāśī* (*Kāśī-īśvara*, *Kāśī-pa*, *Kāśī-rīja*), misc. ref., ix. 19; xi. 59; lxxviii. 1; — the country of *Kāśī* (*Kāśī-dēśa*), misc. ref., xvii. 25. In the plural (*Kāśayāḥ*), the word is used to denote the people of *Kāśī*; misc. ref., v. 69. The city of *Kāśī* is mentioned in the Śāṁkha inscription of Prakāṇḍitya (*Gupta Inscriptions*, p. 286).

*Kāśmīra*, a people, in the north-east division (the inhabitants of the Kaśmīr country), xiv. 29; misc. ref., v. 77, 78; ix. 18; x. 12. Also see 'Kāśmīraka.'

*Kāśmīraka*, the people of Kaśmīr; misc. ref., v. 70; xi. 57. See also 'Kāśmīra.'

*Kauñkāṇa*, the people of the Kauñkāṇa, g. v.; misc. ref., xvi. 11.

*Kaulinda*, a people; misc. ref., iv. 24. There is the various reading *Kauñkulra*. See also 'Kauñinda.'

*Kaulūṭa*, the people of Kauñlūṭa, g. v.; misc. ref., x. 11.

*Kauñinda* (v. l. *Kaulinda*), a people in the north-east division, xiv. 30; — 'a king of the Kauñindas or Kauñindas' (*Kauñinda*), misc. ref., xiv. 33. There are the various readings, *Kauñkulra* (xiv. 30, 33), and *Kauñkulra* (xiv. 30). See also 'Kauñlinda.'

*Kaurava*, a people, probably the inhabitants of Kuru-land (see 'Kuru'); misc. ref., iv. 25; ix. 30; — the lord of the Kauravas (*Kauravādhipati*), iv. 24.

*Kauñala*, the people of Kauñala, g. v.; misc. ref., x. 14. See also 'Kauñlaku.'

*Kauñalaka*, the people of Kauñala, g. v., in the

eastern division, xiv. 7 [the text gives here the reading *Kōśalaka*; but this must be a mistake for *Kauñalaka*]; misc. ref., v. 70; x. 9. See also 'Kauñala.' The correct spelling (see also under 'Kōśala') appears to be 'Kausalaka,' which occurs in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 7, line 19).

*Kauñambi*, the modern Kōśam on the Ganges; misc. ref., xvi. 3. The name occurs in one of the Aśoka edicts (*Ind. Ant.* Vol. XVIII. p. 309).

*Kauñikī*, a river; misc. ref., xvi. 16.

*Kāvēri*, the river that still bears this name, in the southern division, xiv. 13 (where the name is given in the plural, *Kāvēryāḥ*); misc. ref., v. 64.

*Kērala*, a country; misc. ref., xvi. 11. See also 'Kairalaka.' Maṇtarāja of Kērala is named among the kings of Southern India, whom Samudragupta is said to have captured (*Gupta Inscriptions*, p. 13).

*kēśadharā*, 'long-haired or thick-haired people,' in the northern division, xiv. 26.

*khashara*, 'the inhabitants of the sky, or roamers in the sky,' a people in the northern division, xiv. 28.

*Khaṇḍa*, 'dwarfs (?),' a people in the south-west division, xiv. 18.

*Khasa*, a people in the eastern division, xiv. 6; misc. ref., x. 12; lxix. 26.

*Khasha*, a people in the north-east division, xiv. 30.

*khastha*, 'dwellers in the sky,' a people in the north-west division, xiv. 22.

*Kīra*, a people in the north-east division, xiv. 29; misc. ref., iv. 23; xxxii. 19. In the Chambā grant, the Kīras are mentioned as being conquered by Sāhillaḍēva (*Ind. Ant.* Vol. XVII. p. 8).

*Kirāṭa*, a people in the south-west division, xiv. 18, and in the north-east division, xiv. 30; misc. ref., v. 35, 80; ix. 35; xi. 60; xvi. 2; xxxii. 19, 22; — the prince of the Kirāṭas (*Kirāṭa-bhartri*, -*pārthiva*), misc. ref., ix. 17; xi. 54.

*Kīrṇa*, a people in the southern division, xiv. 11.

*Kishkindha*, a mountain, in the south-east division, xiv. 10. Monier-Williams defines it as "in Odra, containing a cave, the residence of the monkey-prince Bālin."

- Albéruni says, "Kishkindha, the country of the monkeys."
- Kôhala, (*v. l. Kôsala*), a people in the northern division, xiv. 27.
- Kollagiri, in the southern division, xiv. 13. It is, in all probability, the modern Kôlhâpur (properly Kôlápur), the chief town of the Native State in the Southern Marâthâ Country, which is mentioned as Kollagira in an inscription at Têrdâl (*Ind. Ant.* Vol. XIV. p. 23).
- Koikana, (*v. l. Kauikana*), a country (usually known as the Seven Koikanas) in the southern division, xiv. 12. See also 'Kauikana.' Albéruni says "Koikana near the sea."
- Kôsala, a country, and the people of it, in the south-east division, xiv. 8; — diamonds are found there, lxxx. 6; — other misc. ref., v. 69; ix. 26; x. 4, 13; xvi. 6; xvii. 22. See also 'Kauśalaka.' The correct spelling (see also under 'Kauśalaka') appears to be 'Kôsala,' which occurs in one of the Ajantâ inscriptions (*Archaeol. Surv. West. Ind.* Vol. IV. p. 127), and in the Râjim grant of Tivaradâva (*Gupta Inscriptions*, p. 296). Mahêndra of Kôsala is named among the kings whom Samudragupta is said to have captured (*id. p. 13*).
- Kôtiavarsha, apparently a country; the king of Kôtiavarsha (*Kôtiavarsha-nripa*), misc. ref., ix. 11.
- Krauñcha, a mountain in the northern division, xiv. 24. See also under 'Kraunchadvipa.'
- Krauñchadvipa, a country, in the southern division, xiv. 13; misc. ref., x. 18. Monier-Williams gives the word as equivalent to 'Krauñcha,' which, he says, is the name of a mountain, part of the Himalayan range, situated in the eastern part of the chain, on the north of Assam, and is also the name of one of the *dvîpas* or principal divisions of the world, surrounded by the sea of curds.
- kravyâdîn*, 'eaters of raw flesh,' in the south-west division, xiv. 18. See also 'cannibals,' and under 'flesh.'
- Krishna, a river (the 'Kistna') in the southern division, xiv. 14. Kern took this word, with the one that follows it in the text, to give the name of a place, — Krishnavellûra. But Varâhamihira has undoubtedly mentioned the river Krishna and the town of Vellûra (*q. v.*).
- Kshatriyas, under the term *râjanya*, placed in the northern division, xiv. 28.
- Kshemadhûrta, a people in the northern division, xiv. 28.
- Kshudramîna, a people in the northern division, xiv. 24.
- Kshurârpana, a mountain in the western division, xiv. 20.
- Kuchika, a people in the north-east division, xiv. 30.
- Kukura, a people in the middle country, xiv. 4; misc. ref., v. 71; xxxii. 22. Mention is made of the Kukura people or country in one of the Nâsik inscriptions (*Archaeol. Surv. West. Ind.* Vol. IV. p. 109), and in the Junâgadh inscription of Rudradâman (*Ind. Ant.* Vol. VII. p. 262).
- Kulûta, a country in the north-west division, xiv. 22, and in the north-east division, xiv. 29; misc. ref., x. 12; xvii. 18. See also 'Kulûtaka.' Kulûta is mentioned in the Chambâ grant (*Ind. Ant.* Vol. XVII. p. 8).
- Kulûtaka, the people of Kulûta, *q. v.*; misc. ref., iv. 22.
- Kunâtha (*v. l. Kunâtha, Kunâha, and Kunapa*), a people in the north-east division, xiv. 30. *kunjaradarî*, the elephant's cave, or the glen of elephants, in the southern division, xiv. 16.
- Kuntala, a country; misc. ref., xvi. 11. It is mentioned in one of the Ajantâ inscriptions, under circumstances which imply, I think, that Ajantâ itself was in Kuntala (*Archaeol. Surv. West. Ind.* Vol. IV. pp. 126, 127); and it is, I consider, the country of which Nâsik was the capital (see page 115 above). It is also mentioned in numerous later records. And the Western Châlukyas of Kalyâni are constantly described emphatically as "the lords of Kuntala."
- Kuntibhôja, a people; misc. ref., x. 15.
- Kuru, a people. The Kurus consisted of two branches, the northern and the southern; and the land of the northern Kurus is supposed to be a region beyond the most northern part of the Himalayan range, and is described as a country of everlasting happiness. Varâhamihira mentions (1) the Kurus, without any qualification, as a people in the middle country, xiv. 4; and (2) the

northern Kurus (*uttarāḥ Kuravah*) as a people in the northern division (xiv. 24; here Kern translates by "the Hyperbo-reans"). It is doubtless in connection with (1) only, that we have to take Albéruni's remark "Kuru = Tānēshar," and Kern's note on his translation of xvi. 32, in which he specifies Kurukshētra as being "the country about Thānēsar (Skr. *Sthānvīśvara.*)" There are the following miscellaneous references; the Kurus, v. 383; xxxii. 11; — the people of Kuru-land (*Kurukshētraka*), v. 78; (*Kurubhūmi-ja*) xvi. 32; — the lord of Kuru-land (*Kurukshētr-ādhipa*), xi. 57; — the forest, or wild, or uninhabited, lands of Kuru (*Kuru-jāngala*), ix. 29. See also 'Kaurava.' The land of the northern Kurus is mentioned in the Udayagiri Jain inscription (*Gupta Inscriptions*, p. 260).

Kusuma, a mountain in the southern division, xiv. 14.

Laha, *v.l.* for Hala, *q. v.*

Lahadā, a country in the north-west division, xiv. 22. There are the various readings of *Lahara*, *Lahāda*, and *Kalaha*. In his translation, Kern gives "Lahada (or Lahāda)." And he adds the note — "this seems to be Lahara, so frequently mentioned in the *Rājatarangini*, e.g. vii. 912, 1373 (*Lahara*, "Laharian," 1173). It is a border-land between Kashmīr and Dardistān; to this identification of Lahara and Lahadā, it will not be objected that our author, committing the grave blunder of placing Kashmīr and Dardistān in the North-east, should needs have assigned a wrong situation to Lahadā too."

Lāhkā, in the southern division, xiv. 11. As Śinhala is mentioned in the same passage, xiv. 15, Lāhkā would seem to denote here, not the island of Ceylon, but its capital city, which it was perhaps thought necessary to mention separately, because it provides the Hindu prime meridian. Albéruni says "Lāhkā, i.e. the cupola of the earth." The island of Lāhkā is mentioned in the Bōdh-Gayā inscription of Mahānāman (*Gupta Inscriptions*, pp. 277, 278).

Lāta, a country; misc. ref., lxix. 11. It corresponds to what might now be called central and southern Gujarāt, — to the country

between the river Mahi and the Koīkaṇ (*Ind. Ant.* Vol. V. p. 145). It is mentioned in one of the Mandasōr inscriptions (*Gupta Inscriptions*, p. 84), in the Aihole inscription of Pulikēśin II. (*Ind. Ant.* Vol. VIII. p. 244), in one of the Ajantā inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 127), and in various later records.

Lauhitya (the river Brahmaputra), in the eastern division, xiv. 6; misc. ref., xvi. 16. In a note to his translation Kern adds that one MS. of the commentary has *Lōhitō nadāḥ*; and another *Lauhityō nadāḥ*. The form 'Lauhitya' occurs in the Mandasōr inscription of Yaśodharman (*Gupta Inscriptions*, p. 148); and the form 'Lōhitya' in the Aphsād inscription of Ādityasēna (*id. p. 206*).

lions; the forest of the man-lions (*nr̥isimha-vana*), in the north-west division, xiv. 22.

Madhyadēsa, the middle country; the tribes, &c., contained in it, xiv. 2, 3, 4; misc. ref., v. 78, 90; viii. 46; x. 5; xiv. 1; xvii. 19, 20, 22; xviii. 4; xlvi. 7. The country is perhaps mentioned in the Sārnāth inscription of Prakāśaditya (*Gupta Inscriptions*, p. 286).

Mādhyamika, a people in the middle country, xiv. 2.

Madra, a people in the north-west division, xiv. 22; misc. ref., iv. 22; v. 40; x. 4; xvii. 18; xxxii. 19; — the lord of the Madras (*Madr-ēśa*), misc. ref., xiv. 33. See also 'Madraka.'

Madraka, a people in the northern division, xiv. 27; — the lord of the Madrakas (*Madraka-pati*) misc. ref., xi. 59. See also 'Madra.' A tribe named Mādraka is mentioned as subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).

Magadha, a country, and the people of it, in the eastern division, xiv. 6; misc. ref., iv. 22, 26; v. 69, 79; x. 14; xvi. 1; xxxii. 11; — the lord of Magadha (*Magadh-ēśa*), misc. ref., x. 16; — the ruler of Magadha (*Magadh-ādhipa*), misc. ref., xi. 55. See also 'Māgadhika.' In iv. 26, Kern translates *Magadhān* (accus. plur.) by "Behar."

Māgadhika, the people of Magadha, *q. v.*; misc. ref., xiv. 32.

Mahānādi, a river; misc. ref., xvi. 10. It is mentioned in the Sāmāṅgād grant of Danti-

durga (*Ind. Ant.* Vol. XI. p. 114; for "of the great river Mahî and of the Rêvâ," read "of (the rivers) Mahî, Mahânadi, and Rêvâ"). mahâgrîva, 'great-necked people,' in the south-east division, xiv. 9.

Mahârâshtra, the Mahârâshtra countries, or the people of them (the word occurs in the nom. pl., *mahârâshtrâḥ*); misc. ref., x. 8. According to the Aihole inscription, which speaks of three divisions of the country, each called Mahârâshtraka, in the seventh century A. D. the country included, or was traditionally held to include, ninety-nine thousand villages (*Ind. Ant.* Vol. VIII. p. 244).

*mahârîava*, 'the great ocean,' in the south-west division; i.e. the Indian Ocean, xiv. 19. See also 'ocean' and 'islands.'

*mahâlavi*, 'the great forest,' in the southern division, xiv. 13. See also 'forests.'

Mahêndra, a mountain in the southern division, xiv. 11; misc. ref., xvi. 10. The reference is probably to the Mahêndra mountain in the Gajjâm District, among the Eastern Ghauts, which is mentioned in the records of the Gaṅgas of Kaliṅganagara (*Ind. Ant.* Vol. XIII. pp. 121, 123; Vol. XVIII. pp. 145, 164, 170, 175). But there may have been also a mountain of the same name in the Western Ghauts (*Archaeol. Surv. West. Ind.* Vol. IV. p. 109; *Gupta Inscriptions*, pp. 146 and note 1, 148; see also p. 7, note 2).

Mahi, a river; misc. ref., xvi. 32. It is mentioned in the Sâmângad grant of Dantidurga (*Ind. Ant.* Vol. XI. p. 114).

Mahisha, a country; misc. ref., ix. 10. It has been considered to be the modern Mysore. See also 'Mahishaka.'

Mahishaka, the people of Mahisha, q. v.; misc. ref., xvii. 26. There may perhaps also be the form 'Mâhishaka'; see under 'Matri-shika.'

Mâkara, a people in the south-west division, xiv. 18.

Mâlatî, a river, misc. ref., xvi. 10.

Mâlava, a country, and the people of it, in the northern division, xiv. 27; misc. ref., iv. 24; xvi. 26; xxxii. 19; lxix. 11. The Mâlavas are mentioned among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14). Varâhamihira places them too

much to the north; as they are undoubtedly the people of Mâlwa, from whom (see *Ind. Ant.* Vol. XX. p. 404) the Vikrama era derived its original appellation.

Malaya, a mountain in the southern division, xiv. 11; misc. ref., xvi. 10; xxvii. 2. It is mentioned in one of the Nâsik inscriptions (*Archaeol. Surv. West. Ind.* Vol. IV. p. 109). Mâlinda, a mountain in the southern division, xiv. 11.

Malla, a people, unless the word simply denotes 'wrestlers or boxers'; misc. ref., v. 38, 41. To his translation of v. 38, where he gives "Mallas" as a people, Kern adds the note — "the Scholiast takes *mallâñ* here as an appellative noun, *bâhuyulha-jñâñ*, 'boxers.' In v. 41 he translates *mulla* by 'boxers,' and adds the note — 'or, 'the Mallas;' may be the expression applies both to these and to boxers."

Mâlyavat, a mountain in the eastern division, xiv. 5.

Mânahala, a people in the northern division, xiv. 27.

Mandukini, the river Ganges, or an arm of it, misc. ref., xvi. 10. The name occurs in the Alinâ grant of Silâditya VII. (*Gupta Inscriptions*, p. 184).

Mânlavya, a people in the middle country, xiv. 2; and in the north-west division, xiv. 22; and in the north, xiv. 27.

Manimat, a mountain in the western division, xiv. 20.

mariners (*vâri-charu*), a people in the southern division, xiv. 14. Below his translation Kern suggests that "these may be the Pirates of Greek sources."

marshes or swamps (*palîlu*), in the north-east division, xiv. 30.

Mârttikâvata, a people; misc. ref., xvi. 26.

Maru, a region in the middle country, xiv. 2; misc. ref., v. 68; xvi. 38. It is the modern Mârvâd. The Junagadh inscription of Rudradâman seems to mention the desert of Maru (*Maru-dhanvan*; *Ind. Ant.* Vol. VII. p. 260, line 8, and *Archaeol. Surv. West. Ind.* Vol. II. p. 129).

Mâruchi-patâna, a city in the southern division, xiv. 15. Below his translation Kern gives the note — "Mâruchi, or Murachi, Marichi, seems to be the *Muziris* (transposed from *Murizis*) of the Greeks."

Marukuchha, or Murukuchha, a people in the north-west division, xiv. 23. There are the various readings of 'Marukachcha, Murukuchcha, Murūku, Marūhatrurukacha, Bharukachha, Nuruka, Marukastha, Purukutsa, Gurukutsa, and Paramuchcha ;' also (Parāśara) 'Marukuchha,' which is the form used by Kern in his text. The possibility of Bharukachchha is excluded, by this town being allotted in xiv. 11 to the southern division : nor can Maru and Kachchha be intended ; since they are allotted respectively to the middle country, xiv. 2, and the southern division, xiv. 16. In iv. 22, misc. ref., where the various readings are *Tarukachha*, and *Mariwachha*, Kern gives *Maru-Kachchha* in the text ; but in the translation he rectifies this, and adopts *Marukuchha* ; and he adds the note — "the Marukuchchas, or Murukuchchas, were a people in the modern Kaferistan, or thereabouts."

Mataṅga, a (?) place where diamonds are found, lxxx. 7.

Mathurā, a city ; misc. ref., iv. 26 ; xvi. 17, 21. It is the so-called 'Muttra' in the North-West Provinces. See also 'Māthuraka.'

Māthuraka, the inhabitants of Mathurā, q. v., in the middle country, xiv. 3.

Matrishika (?), a people (?) ; misc. ref., xvi. 11. In his text Kern gives the reading as *sa-Mantrishikāḥ* ; and notes the various readings of *sa-Mantrisikhāḥ*, -*Matrishiḥkāḥ*, -*Māhiṣhakāḥ*, -*Pāruṣikāḥ*, and -*Maṇyushikāḥ*. In his translation he gives "Matrishika ;" and adds the note — "perhaps an error of the copyists, or of the copies of some works consulted by the author, for *sah-Ātry-Riṣhikāḥ*, "with Atri's hermitage and the Rishikas;" ch. xix. 14 and 15." I think it very likely that the intended reading was *sa-Māhiṣhakāḥ*, which would give another form of the name of the people of Mahisha, q. v.

Matsya, a people in the middle country, xiv. 2 ; misc. ref., v. 37, 38 ; ix. 18 ; xvi. 22 ; xvii. 22 ; xxxii. 11 ; — the lord of the Matsyas (*Matsy-dūllipati*), iv. 24.

Maulika, a people in the south-east division, xiv. 8 ; but perhaps the correct reading is 'Saulika.' See also 'Mūlika.'

Mēghavat, a mountain in the western division, xiv. 20.

Mēkala, a mountain, or a people, in the eastern division, xiv. 7 ; misc. ref., v. 39, 73 ; xvi. 2.

Mēru, a mountain in the northern division, xiv. 24 ; misc. ref., xxvii. 7. In his Sanskrit Dictionary Monier-Williams describes it as a fabulous mountain, regarded as the Olympus of Hindū mythology ; and says that, when not looked at from that point of view, it appears to mean the highland of Tartary, north of the Himālayas. It is mentioned in inscriptions as Mēru (*Gupta Inscriptions*, pp. 77, 163), and as Sumēru (*id. pp. 86, 147, 278*) ; and in two of the latter passages it is spoken of as one of the breasts of the earth (the other being the mountain Kailāsa), and as the abode of the god Indra.

Mēruka, a people, country, or mountain, in the north-east division, xiv. 29. But there does not seem any other authority for the name. And the text, *Mērukanashṭarājya*, suggests to me just the possibility of the original reading being *Mēru-Kanishkardājya*, milky ocean (*kshir-ōda*), in the eastern division, xiv. 6.

mines, the (*ākara*), a place in the southern division, supposed by Kern to be the modern Khāndēsh, xiv. 12 ; see 'Ākara ;' — mines of beryl-stone, (*vaidūrya*), in the southern division, xiv. 14.

Mithila, a country in the eastern division, xiv. 6 ; misc. ref., x. 14.

Mlēchchha, a people, characterised as 'lawless,' or 'without moral customs' (*nirmaryāla*), in the western division, xiv. 21 ; misc. ref., v. 79 ; ix. 13 ; xvi. 11, 35 ; xvii. 14, 16, 20 ; — the Yavanas spoken of as Mlēchchhas (*Mlēchchā hi Yavandāḥ*), ii. 15. Kern translates *Mlēchchha* in ii. 15, by "foreigners ;" and in the other passages by "barbarians." In xiv. 21 the translation is "all the lawless hordes of barbarians living in the west" (*nirmaryālā Mlēchchā yē paśchima-dik-sthītās tē cha*). Albéruni says, "Mlēchchha, i. e. the Arabs." There is a passage in the *Vishṇu-Purāṇa* (Book IV. chap. III. ; Wilson's Translation, Vol. III. p. 294 f.), which seems worth quoting here ; it tells us that Sagara "made the Yavanas shave their heads entirely ; the Sakas he compelled to shave (the upper) half of their heads ; the Pāradas wore their hair long ; and the Pahlavas let their beards grow ; in obedience

to his commands. Them, also, and other Kshattriya races, he deprived of the established usages of oblations to fire and the study of the Vēdas; and, thus separated from religious rites, and abandoned by the Brāhmaṇas, these different tribes became Mlēchchhas." The Mlēchchhas are mentioned in the Junāgadh inscription of Skandagupta (*Gupta Inscriptions*, p. 62).

mountain of sunrise (*udaya-giri*), in the eastern division, xiv. 7; misc. ref., xxviii. 3; — mountain of sunset (*asta-giri*), in the western division, xiv. 20.

Mūlika, a people in the north-west division, xiv. 23; but perhaps the correct reading is Sūlika. See also 'Maulika.'

Muñja (*v. l. Puñja*), a mountain in the north-east division, xiv. 31. Albéruni gives the name as "Puñjādri."

Murukuchcha, a people; see Marukuchcha.

Naimisha, a people; the king of the Naimishas (*Naimisha-nripa*), misc. ref., xi. 60.

nālikēradvīpa, the island of cocoanuts, in the south-east division, xiv. 9.

nārimuṣha, a people with the faces of women, in the south-west division, xiv. 17.

Narmadā, the river 'Nerbudda'; misc. ref., v. 64; xvi. 1, 9. See also 'Rēvā.' The name Narmadā occurs in the Eraq inscription of Budhagupta (*Gupta Inscriptions*, p. 90).

Nāsikya, a town or country, in the southern division, xiv. 13; misc. ref., perhaps an interpolation, xvi. 12. It is the modern Nāsik. The form 'Nāsika' appears to be established by inscriptions at Bēdsā and at Nāsik itself (*Archaeol. Surv. West. Ind. Vol. IV.* pp. 89, 98).

nashṭardāya, the kingdom of the dead, in the north-east division, xiv. 29. But see under 'Mēruka.'

necks; great-necked people (*mahā-grīva*) in the south-east division, xiv. 9; snake-necked people (*vydla-grīva*) in the south-east division, xiv. 9; long-necked people (*dīrgha-grīva*) in the north-west division, xiv. 23. Also see 'throats.'

Nēpāla, a country, and the people of it; misc. ref., iv. 22; v. 65. It is the modern Nēpāl. The name occurs in the Allahābād inscription of Samudragupta (*Gupta Inscriptions*, p. 14).

Nīpa, a people in the middle country, xiv. 2.

Nirvindhyā, a river; misc. ref., xvi. 9.

Nishāda, a people in the south-east division, xiv. 10; misc. ref. v. 76. Kern translates, in xiv. 10, *Nishāda-rāshtrāni*, by "the territory of the Aborigines;" and in v. 76, *Nishāda-saṅghāh*, by "the savage tribes." The Junāgadh inscription of Rudradāman mentions the Nishāda people or country (*Ind. Ant. Vol. VII.* p. 262).

nomads (*paśu-pāla*), in the north-east division, xiv. 29.

noses; flat-nosed people (*chipiṭa-nāsika*) in the northern division, xiv. 26.

nrisin̄ha-vana, 'the forest of the man-lions,' in the north-west division, xiv. 22.

oceans; the ocean (*samulra*) in the eastern division, i.e. the Bay of Bengal, xiv. 6; — the ocean of milk (*kshīr-ōda*) in the eastern division, xiv. 6; — the southern ocean (*yāmy-ōdadhi*) in the southern division, xiv. 15; — the great ocean (*muh-ārṇava*) in the south-west division, i.e. the Indian Ocean, xiv. 19; — the eastern ocean (*pūrva-slyara*), misc. ref., v. 65; — the ocean mentioned as the gone or girdle of the earth, xlivi. 32. For some other interesting references, see the index of *Gupta Inscriptions*.

Ōdra, or Audra, a country, the modern Orissa, and the people of it; misc. ref., v. 74. See also 'Udra.'

Padma, a mountain in the eastern division, xiv. 5.

Pahlava, a people in the south-west division, xiv. 17; misc. ref., v. 38; xvi. 38; xviii. 6. See also under 'Mlēchchha.' The Pahlavas are mentioned in one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind. Vol. IV.* p. 109). And a Pahlava minister of Rudradāman is mentioned in the Junāgadh inscription (*Ind. Ant. Vol. VII.* p. 263).

palōla, the marshes or swamps, in the north-east division, xiv. 30. Below his translation, Kern remarks that "palōla must be the vulgar pronunciation for the Skr. *palvala*, 'swamp, marsh.' The modern name is Terai, the eastern part of which, near Kuch-Behār, seems to be meant by *palōla* in our list."

Pāñchāla, a people in the middle country, xiv. 3; misc. ref., iv. 22; v. 35, 38, 41; ix. 29, 34; x. 4, 13; xiv. 32.

- Pāñchanada, '(the country) of the five rivers,' the Pāñjab, in the western division, xiv. 21; misc. ref., x. 6. See also 'Pāñchanada.'
- Pāñchanada, a king or other inhabitant of Pāñchanada, *q. v.*; misc. ref., xi. 60.
- Pāñdu, a people in the middle country, xiv. 3. The Rājim grant allots Indrabala, Nannadēva, and Tivararāja, to the Pāñdu-vamśa or lineage of Pāñdu (*Gupta Inscriptions*, p. 298).
- Pāñdyā, a country, and the people of it; northern Pāñdyā (*uttara-Pāñdyā*), misc. ref., xvi. 10; — the Pāñdyā king (*Pāñdyā-narēśvara*, *Pāñdyā-nātha*, *Pāñdyā-nṛīpa*), misc. ref., iv. 10; vi. 8, xi. 56. The Pāñdyas are carried back to the third century B. C. by one of the edicts of Aśoka (*Ind. Ant. Vol. XX.* pp. 239, 240, 249).
- Pāñdyavāta, a place or country where pearls are found, lxxxi. 2, 6.
- Pārā, a river; misc. ref., xvi. 10. It may perhaps be the same with the Pāradā of one of the Nāsik inscriptions, which has been identified with the river Pār or Pāradā in the Surat District (*Archaeol. Surv. West. Ind. Vol. IV.* p. 100, and note 2).
- Paralōka, a place where pearls are found, lxxxi. 2, 4.
- Pāraśava, a country, and the people of it, in the south-west division, xiv. 18; — pearls are found there, lxxxi. 2, 5; misc. ref., liii. 15. Albérūni says, "Pāraśava, i.e. the Persians."
- Pārata, a people in the western division, xiv. 21; misc. ref., x. 5, 7; xiii. 9; xvi. 4, 13, 22. The Pāratas may possibly be identical with the Pārudas; see under 'Mlechchha.'
- Pāriyātra, (*v.l. Paripātra*), a mountain in the middle country, xiv. 4; misc. ref., v. 68; vi. 10; lxix. 11. The form 'Paripātra' is deduced from one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind. Vol. IV.* p. 109). 'Pāriyātra' occurs in one of the Mandasor inscriptions (*Gupta Inscriptions*, p. 157). See also 'Pāriyātrika.'
- Pāriyātrika, the people of the Pāriyātra mountain, *q. v.*; misc. ref., x. 15.
- Pārvatiya, a people; misc. ref., xvii. 16, 23; xviii. 2.
- pāśupāla, nomads, in the north-east division, xiv. 29.
- Pauṇḍra, the people of Paudra, *q. v.*, in the eastern division, xiv. 7; misc. ref., v. 74, 80.
- Paurava, a people in the northern division, xiv. 27, and in the north-east, xiv. 31; misc. ref., xvi. 22; xxxii. 19.
- Payōshnī, a river; misc. ref., xvi. 10. In his translation, Kern notes that "another reading, also in Kāsyapa, is Parōshnī."
- pearls; the places where they are found are located in the southern division, xiv. 14; — in addition to being obtained from oysters, pearls are obtained from or found in mines (*sic*), and in the Himavat mountains, in the northern country (*kaubēra*), and in Pāñdyavāta, Paralōka, Pāraśava, Simhala, Surāshṭra, and Tāmrāparni, lxxxi. 2.
- Phalgulukā, a river in the north-west division, xiv. 23.
- Phānikāra, a people in the southern division, xiv. 12.
- Phēnagiri (*v. l. Phēnagiri*) a mountain in the south-west division, xiv. 18. Monier-Williams says it is near the mouth of the Indus.
- Piśika, a people in the southern division, xiv. 14. Albérūni repeats "Sibika" here.
- Prabhūsa, a place of pilgrimage near Dvārakā, misc. ref., xvi. 32. It is mentioned in inscriptions at Nāsik and Kārlē (*Archaeol. Surv. West. Ind. Vol. IV.* pp. 100, 101).
- Prāchyādhipa, the kings of the eastern country; misc. ref., v. 69; — the lords of the eastern and other countries (*Prāchyādīnā patayah*), misc. ref., lxxxvi. 75. See also 'Prāgīśa.'
- Prāgīśa, the kings of the eastern country; misc. ref., iv. 25. See also 'Prāchyādhipa.'
- Prāgyjyotiṣha, a people in the eastern division, xiv. 6; misc. ref., xvi. 1.
- Prānsta, a mountain in the western division, xiv. 20.
- Prasthula, a people; misc. ref., xvi. 26.
- Prayāga, probably the place of pilgrimage at the confluence of the Ganges and the Jamnā; misc. ref., xi. 35. The name occurs in the Aphaśad inscription of Adityasēna (*Gupta Inscriptions*, p. 206).
- Pulinda, a people; misc. ref., iv. 22; v. 77, 78; ix. 17, 29, 40; xvi. 2, 33; — the Pulinda tribe (*Pulinila-gaṇa*), misc. ref., v. 39. The Pulindas are carried back to the third century A. D. by one of the edicts of Aśoka (*Ind. Ant. Vol. XX.* pp. 239, 240, 247, 248).
- Pundra, a country, and the people of it;

diamonds are obtained there, lxxx. 7; — other misc. ref., v. 70; ix. 15; x. 14; xvi. 3; — the leader of the Pundras (*Pundrādhipati*), misc. ref., xi. 58. See also 'Pañdra.'

Purika, a people in the south-east division, xiv. 10. *purushāda*, *pūrushāda*, 'cannibals,' in the eastern division, xiv. 6; misc. ref., iv. 22. See also 'kravyāśin.'

Pushkalāvata, a people in the northern division, xiv. 26. Albérūni says, "Pushkalāvati, i. e. Pūkala." Pushkalāvati, whence Pushkalāvata is formed, appears to be the *Peukelaōtis* of the Greek writers; and the latter has been identified with the modern Hashnagar, near Peshawar (*Invasion of India by Alexander the Great*, p. 59, and note 3). See also 'Pushkalāvata.'

Pushkalāvata, a people, identical with Pushkalāvata, q. v.; misc. ref., xvi. 26.

Pushkara, probably the modern Pōkhar in Ājmīr, misc. ref., v. 68; xvi. 31; — the forest of Pushkara (*Pushkarāranya*), misc. ref., xi. 35. The Pushkaras (*pōksharāni*, = *pushkarām*) are mentioned in one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind.* Vol. IV. p. 100).

Raivataka, in the south-west division, xiv. 19; misc. ref., xvi. 31. Raivataka is the hill at Junāgadh, opposite to the Girnar mountain. It is mentioned in the Junāgadh inscription of Skandagupta, and in the Jaunpur inscription of Īśvaravarmā (*Gupta Inscriptions*, pp. 64, 230).

rūjanya, 'Kshatriyas,' placed in the northern division, xiv. 28.

Ramātha, a country and the people of it, in the western division, xiv. 21; misc. ref., xvi. 21. Albérūni gives "Mathara." See also 'Rāmathā.'

Rāmathā, the people of Ramātha, q. v.; misc. ref., x. 5.

Rathāhvā, a river; misc. ref., xvi. 16. In his translation, Kern notes that it is difficult to decide upon the true form, as some of his manuscripts had *Rathasvā*, *Rathāmpā*, and *Rathasyā* or *Rathaspā*. With Rathāhvā, we may compare Gajāhvā.

Rēvā, the river 'Nerbudda'; misc. ref., xii. 6. See also 'Narmāda.' The name Rēvā occurs

in one of the Mandasor Inscriptions (*Gupta Inscriptions*, pp. 156, 157).

Rishabha, a people in the southern division, xiv. 15.

Rishika, a people in the southern division, xiv. 15. Can the name have any connection with the 'Ristika' or 'Ristika' of one of the edicts of Asoka (*Ind. Ant.* Vol. XX. pp. 240, 247, 248).

Rishyañuka, a mountain in the southern division, xiv. 13.

Romaka, a people or place; misc. ref., xvi. 6. Kern translates by "the Romans." Albérūni, speaking of the determination of longitude by the Hindus, from Laṅkā, says (*India, Translation*, Vol. I. p. 303) — "Their remarks on the rising and setting of the heavenly bodies show that Yamakoti and Rūm are distant from each other by half a circle. It seems that they assign the countries of the West (i. e. North Africa) to Rūm or the Roman Empire, because the Rūm or Byzantine Greeks occupy the opposite shores of the same sea (the Mediterranean); for the Roman Empire has much northern latitude, and penetrates high into the north. No part of it stretches far southward, and, of course, nowhere does it reach the equator, as the Hindus say with regard to Rōmaka." As regards Yamakoti mentioned here, see 'under Bhadrāñeva.'

Sabara, a people; misc. ref., v. 38; ix. 15, 20; x. 15, 18; xvi. 1, 33; xxxii. 15; — naked Sabaras (*nagna-Sabara*), and leaf-clad or leaf-eating Sabaras (*parpa-Sabara*), in the south-east division, xiv. 10; — 'the band of the Sabaras, hunters, and thieves' (*Subarnavāyādhā-chaura-saṅgha*), misc. ref., lxxxvii. 10. In a note to his translation, Kern remarks on the word *parpa-Sabara*, "i. e. 'leaf-savages,' meaning those that feed upon leaves; they are manifestly the *Phylliti* of Ptolemy." The grant of Pallavamalla-Nandivarman mentions a Sabara king named Udayana (*Ind. Ant.* Vol. VIII. p. 279).

Sahya, a mountain; misc. ref., lxix. 30. It is the Sahyādri range, in the Western Ghauts. It is mentioned in one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind.* Vol. IV. p. 109). It is sometimes spoken of as one of

- the breasts of the earth, — the other being the Vindhya range (*Gupta Inscriptions*, p. 184).
- Saindhava, the people of the Sindhu country; misc. ref., v. 71. See also 'Sindhu.'
- Sairindha, a people in the north-east division, xiv. 29.
- Saka, a people in the western division, xiv. 21; misc. ref., v. 38, 75, 79; ix. 21; xiii. 9; xvi. 1; xvii. 26; xviii. 6. In each instance, Kern gives "Scythians" in his translation. See also under 'kanaka' and 'Mlêchchha.' The 'Sakas, as a people, are mentioned in one of the Nâsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109); and individual Sakas, including Ushavadâta, son-in-law of the *Kshatrapa* Nahapâna, are mentioned in the same series of records (*id. pp. 101, 104, 114*). The 'Sakas are also mentioned among the tribes subjugated by Samudragupta (*Gupta Inscriptions*, p. 14).
- Sâkêta, the modern Audh, or 'Oude' or 'Oudh,' in the middle country, xiv. 4. See also 'Âyôdhaka.'
- Sâlva, (v. l. Salva and Sâlva), a people in the middle country, xiv. 2; misc. ref., v. 76; xvi. 21; xvii. 13, 18.
- Samata, in the eastern division, xiv. 6. The name means 'the country of which the rivers have flat and level banks, of equal height on both sides,' and it denotes Lower Bengal. It occurs in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14).
- Samkhyâta, a people in the middle country, xiv. 2.
- Santika, a people in the western division, xiv. 20.
- Saradhâna, a people in the northern division, xiv. 26.
- Sarasvata, a people in the middle country, xiv. 2; misc. ref., xvi. 22. They seem to be the people dwelling on the banks of the Sarasvatî, q. v.
- Sarasvatî, a river; misc. ref. to the region where it disappears, xvi. 31. See also 'Sarasvata.'
- Sarayû, a river; misc. ref., v. 65; xvi. 16.
- Satradrû, a river; misc. ref., xvi. 21.
- Saulika, a people in the south-east division, xiv. 8; but perhaps the correct reading is Maulika. See also 'Sûliku.'
- Saurâshtra, a country, the modern Kâthiâwâd, and the people of it; diamonds are obtained there, lxxx. 6, and pearls, lxxxi. 2, 4; misc. ref., v. 68; ix. 19; xvi. 17, 31. See also 'Saurâshtraka, and Surâshtra.'
- Saurâshtraka, the people of Saurâshtra, q. v. misc. ref., xxxii. 11.
- Sauri, a people in the southern division, xiv. 11. In a note to his translation, Kern suggests that the Sauris are the *Sorâ* of Ptolemy.
- Saurpâraka, 'of or belonging to Surpâra,' where, it is said, black diamonds are found, lxxx. 6. Surpâra is the modern Sôpârâ, in the Thana District, Bombay Presidency. For a long note on it, giving all the varieties of the name and epigraphical and literary references, see *Jour. Bo. Br. R. As. Soc.* Vol. XV. p. 273. See also under 'Aparântaka.'
- Sauvira, a people; misc. ref., xvi. 21. See also 'Sauviraka, and Sindhu-Sauvira.' The Junâgadh inscription of Rudradâman mentions the Sauvira people or country (*Ind. Ant. Vol. VII.* p. 262).
- Sauviraka, a people; misc. ref. iv. 23. See also 'Sauvira, and Sindhu-Sauvira.'
- Sibi, a people; misc. ref., iv. 24; v. 67; xi. 59; xvi. 26; xvii. 19. See also 'Sibika.'
- Sibika, a people in the southern division, xiv. 12. See also 'Sibi.'
- Sibira, (v. l. Savara), a mountain in the eastern division, xiv. 6.
- Simhala, Ceylon, in the southern division, xiv. 15; — the ruler of Simhala (*Simhal-âdhipa*), misc. ref., xi. 60; — pearls are obtained there, lxxxi. 2, 3. See also 'Lankâ.' The Saimbalâkas, or people of Simhala, are mentioned in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14).
- Simhapuraka, a people; misc. ref., v. 42.
- Sindhu, either the river Indus, or the Sindh country, in the south-west division, xiv. 19; — the Sindhu river (*Sindhu-nâda*), misc. ref., xvi. 16, 21; — the (river) Sindhu, misc. ref., xvi. 10; — the banks of the Sindhu (*Sindhu-taṭa*), misc. ref., v. 66, 80; — the Sindhu country (*Sindhu-vishaya*), misc. ref., lxix. 11; — other misc. ref. to either the river, or the country, or the people of it, iv. 23; xviii. 6. The Sindhu country is mentioned in the Junâgadh inscription of Rudradâman (*Ind. Ant. Vol. VII.* p. 262),

And the seven mouths of the river Sindhu are mentioned in the Mēharauli inscription of the emperor Chandra (*Gupta Inscriptions*, p. 141). See also 'Saindhava.'

Sindhu-Sauvīra, a people in the south-west division, xiv. 17; misc. ref., x. 6; xiv. 34; also Sindhu-Sauviraka, misc. ref., ix. 19. Albérūni says, " Sauvīra, i. e. Multān and Jāhravār."

Siprā, a river; misc. ref., xvi. 9.

sīta, a white people, misc. ref., xi. 61. See also 'śvēta,' and under 'Hūna.'

Sitaka (v. l. Sātaka), a people in the northern division, xiv. 27.

sky; dwellers in the sky (*khaṭha*), in the north-west division, xiv. 22; roamers in the sky (*khachara*), in the northern division, xiv. 28; dwellers in the sky (*diviṣṭha*), in the north-east division, xiv. 31. On xiv. 22, Albérūni says " Khastha, i. e. people who are born from the trees, hanging on them by the navel-strings."

Smaśrudhara, a people in the south-east division, xiv. 9.

Sōṇa, a river; misc. ref., v. 65; xvi. 1, 9. spirits, the city of (*bhūta-pura*), in the northern division, xiv. 27.

Sriparvata, a mountain; misc. ref., xvi. 3.

Srughna, a town or country, misc. ref., xvi. 21. Gen. Sir Alexander Cunningham has identified it with the *Su-lu-k'ī-nā* of Hiuen Tsiang, and the modern Sugh near Thānēsar (*Anc. Geogr. of India*, p. 345).

stri-rājya, the kingdom of women, i. e. the amazons, in the north-west division, xiv. 22; misc. ref., xvi. 6. See under 'amazons.'

Sūdras, placed in the south-west division, xiv. 18.

Suhma, a people in the eastern division, xiv. 5; misc. ref., v. 37; xvi. 1.

Sukti, a place or people; the Sukti lord (*Sukty-adhipa*), misc. ref., iv. 24.

Sūlika, a people in the north-west division, xiv. 23; misc. ref., ix. 15, 21; x. 7; xvi. 35; but perhaps the correct reading is Mūlika.

In his text of ix. 15, Kern gives Sūlika, with the palatal aspirate; but in his translation he gives Sūlika, with the dental aspirate, and adds the note that "this seems to be the preferable spelling." See also 'Saulika.'

sunrise, the mountain of (*udaya-giri*), in the eastern division, xiv. 7. sunset, the mountain of (*asta-giri*), in the western division, xiv. 20.

supernatural people and places; the city of spirits (*bhūta-pura*), in the northern division, xiv. 27;—demons with matted hair (*jatāsura*), in the north-east division, xiv. 30;—the grove of spirits (*vasu-vana*), in the north-east division, xiv. 31;—Gandharvas, or the heavenly choristers, in the north-east division, xiv. 31; misc. ref., xiii. 8;—dwellers in the sky (*khaṭha*), in the north-west division, xiv. 22;—dwellers in the sky (*diviṣṭha*), in the north-east division, xiv. 31;—roamers in the sky (*khachara*), in the northern division, xiv. 28.

Sūrasēna (v. l. Sūrasēna), a people in the middle country, xiv. 3; misc. ref., v. 35, 69; ix. 17; xvii. 13, 22; lxix. 26;—the lord of the Sūrasēnas (*Sūrasēna-pati*), misc. ref., xi. 54. See also 'Sūrasēnaka.' An inscription of the Sūrasēnas has been published in *Ind. Ant.* Vol. X. p. 34; the name occurs as Sūrasēna there, and also (as a proper name) in one of the Nēpāl inscriptions (*Gupta Inscriptions*, Introd. p. 180).

Sūrasēnaka, a people; the king of the Sūrasēnakas (*Sūrasēnaka-nripa*), misc. ref., ix. 11. See also 'Sūrasēna.'

Surashṭra, a country, the modern Kāthiawād, and the people of it, in the south-west division, xiv. 19; pearls are obtained there, lxxxi. 2, 4; other misc. ref., iv. 22; v. 79; x. 6; lxix. 11. See also 'Saurashṭra.' The base 'Surashṭra' occurs in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 109); in the Junāgadh inscription of Rudradāman (*Ind. Ant.* Vol. VII. p. 262); and in line 9 of the Junāgadh inscription of Skandagupta (*Gupta Inscriptions*, p. 59); but line 8 of the latter record shews that the customary expression was Surashṭrāḥ (nom. pl.), 'the Surashṭra countries.'

Sūrpa, a mountain in the southern division, xiv. 14.

suvarṇa-bhū, the region of gold, in the north-east division, xiv. 31. Below his translation, Kern gives the note— "in all likelihood a mythical land; with Ptolemy it is called *Chryse* (cf. Lassen, *Altort.* iii. 242), which is not to be confounded with the real

island and peninsula *Chryse*. The latter is held to be Malakka; the Golden Island, however, the existence of which is denied by Lassen (Altert. iii. 247), but sufficiently attested not only by the Greeks, but also in the *Kathásaritságara* (x. 54, 99; 56, 62; 57, 72; xviii. 123, 110), cannot be but Sumatra, including, perhaps, Java. Cf. *Rámáyana*, 40, 30 (ed. Bombay)."

Suvástu, a place or country, misc. ref., xxxii.

19. Can it denote the Swát territory?

Suvíra, a people; misc. ref., v. 79. See also 'Sauvíra, Sauvíraka, and Sindhu-Sauvíra.'

śva-mukha, a dog-faced people, in the northern division, xiv. 25.

śváia, a white people; misc. ref., xvi. 38. See also 'sita,' and under 'Húna.'

swamps or marshes (*palóla*), in the north-east division, xiv. 30.

Syámáka, a people in the northern division, xiv. 28.

Takshaśíla, the inhabitants of Takshaśílā, q. v., in the northern division, xiv. 26; misc. ref., xvi. 26.

Takshaśíla, a city; misc. ref., x. 8. See also 'Takshaśila.' The place is the well-known *Taxila* of the Greek writers. And it was one of the principal seats of Aśoka's power (*Ind. Ant.* Vol. XX. p. 247). Albéruni says "Takshaśila, i. e. Máríkala." Máríkala seems to be the same with Márigala, in connection with which he speaks of "the country between Bardari and Márigala," and of "the country Nirahara, behind Márigala" (*India, Translation*, Vol. II. p. 8).

Tala, a people in the north-west division, xiv. 22. Albéruni gives "Tálahala," — not "Tálas and Halas," as given by Kern, from the commentary, I suppose. There was an ancient town named Talápura or Tálápura in the neighbourhood of Nirmand in the Pañjáb (*Gupta Inscriptions*, p. 290).

Tálíkata (v. l. Tápitata), in the southern division, xiv. 11. Tálíkot in the Bijapur District suggests itself; but it is hardly possible that the place can be so ancient.

Tamalípti, a city; misc. ref., x. 14. It seems to be the *Tan-mo-li-ti* of Hiuen Tsiang, which has been identified with Tamlik on the Selai, just above its junction with the

Hughli (*Buddh. Rec. West. World*, Vol. II. p. 200, and note 36). See also 'Támaliptika.' Támaliptika, (v. l. Támalipta and Támaliptaka), the inhabitants of Támalipti, q. v., in the eastern division, xiv. 7.

Támraparní, in the southern division, xiv. 16; pearls are obtained there, lxxxi. 2, 3. It is not clear whether the reference is to a river, said to be noted for its pearls, rising in Malaya, or to Ceylon, which was known as Támraparní (whence 'Taprobane') in the days of Aśoka (*Ind. Ant.* Vol. XX. pp. 239, 240, 249).

Taṅgana (v. l. Taṅkana, q. v.), a people in the north-east division, xiv. 29; misc. ref., ix. 17; x. 12; xvi. 6; xxxii. 15.

Taīkāṇa, a country in the southern division, xiv. 12; misc. ref., xvii. 25. A country named Taīka is mentioned in the Daśāvatára cave inscription at Ellorá (*Cave-Temple Inscriptions*, p. 94, text line 10). See also 'Taṅgana.'

Tápi, the river Tapti; misc. ref., perhaps an interpolation, xvi. 12. The name occurs in one of the Násik inscriptions (*Archæol. Surv. West. Ind.* Vol. IV. p. 100). The v. l. for Tálíkata, q. v., would give a reference to the banks of the Tápi.

Tárakshiti, a (?) country, in the western division, xiv. 21.

throats; high-throated people (*ārdhvakanṭha*) in the south-east division, xiv. 8. Also see 'necks.'

timiṅgildáṣana, 'a whale-eating people,' in the southern division, xiv. 16.

Traigarta, the people of Trigarta, q. v.; misc. ref., x. 11; xvi. 22; xvii. 16. Also Traigartaka, misc. ref., iv. 24.

Trigarta, a country in the northern division, xiv. 25; misc. ref., ix. 19. See also 'Traigarta.' Trigarta is mentioned in the Chambā grant (*Ind. Ant.* Vol. XVII. p. 8).

triṇētra, 'three-eyed people,' in the north-east division, xiv. 31.

Tripura, a city; misc. ref., v. 39. See also 'Tripuri.'

Tripuri, a city in the south-east division, xiv. 9. See also 'Tripura.' There can be little doubt, if any, that it is the Tripuri,—the modern Téwar near Jabalpur,—of the Kalachuris of Central India.

Tukhāra, a people in the north-west division, xiv. 22; misc. ref., xvi. 6. In the latter passage, Kern translates the word by "Tocharians."

Tumbavana, a forest in the southern division, xiv. 15.

turagūnana, 'horse-faced people,' in the northern division, xiv. 25. See also 'asva-mukha, and asvavadana.'

udayagiri, 'the mountain of sunrise,' in the eastern division, xiv. 7.

Uddēhika, (*v. l.* Andēhika and Auddhīka), a people in the middle country, xiv. 3. Albérūni says, "Uddēhika, near Bazāna." Bazāna, which name is marked by the translator, in the index, with a query, is said by Albérūni (*India, Translation, Vol. I.* p. 202) to be twenty-eight *farsakhs* (one *farsakh* = four miles, *id. p. 200*) in a south-westerly direction from Kanauj. He also says that Bazāna is the capital of Gujarāt, and "is called Nārāyan by our people." And he places Anhilwād sixty *farsakhs* to the south-west of Bazāna (*id. p. 205*).

Udichya, the people of the north; misc. ref., xvi. 21. Compare *udichīpatha* as a name of Northern India, *ante*, Vol. XVII. p. 312.

Udra (*v. l.*, perhaps, Ódra or Audra), a country, the modern Orissa, and the people of it, in the eastern division, xiv. 6; misc. ref., v. 35; xvi. 1; xvii. 25. Also see 'Audra, and Ódra.'

Udumbara, a people; misc. ref., v. 40; xvi. 3. See also 'Audumbara.'

Ujjayanī, the modern Ujjain; misc. ref., x. 15; xii. 14; lxix. 30. See also 'Aujjayanika, and Avanti.' In the Prākrit form of Ujēni, the name appears in one of the Nāsik inscriptions (*Archæol. Surv. West. Ind. Vol. IV.* p. 101), and is also carried back to the third century B. C. by one of the edicts of Asōka (*Ind. Ant. Vol. XIX.* pp. 85, 96).

Ujjihāna, a people in the middle country, xiv. 2. Upajyotisha, (*v. l.* Aupajyautisha), a people in the middle country, xiv. 3.

Upavaṅga, a country in the south-east division, xiv. 8. Kern translates the name by "Vaṅga minor."

Urdhvakan̄tha, 'high-throated people,' in the south-east division, xiv. 8.

Usinara, a people; misc. ref., iv. 22; xvi. 26. See also 'Ausinara.'

Utkala, a people in the eastern division, xiv. 7.

Utkala is always explained as denoting Orissa. uttarāpatha, a customary name for Northern India, misc. ref., ix. 41. See also 'Āryāvarta;' and contrast 'dakshināpatha.' Occasionally *udichīpatha* occurs in place of the more customary and technical *uttarāpatha*. The Western Chalukya records speak of Harshavardhana of Kanauj as "the lord of all the *uttarāpatha* or region of the north" (e. g. *Ind. Ant. Vol. VI.* p. 87).

Vadavāmukha, in the south-west division, xiv. 17. The name means 'the mare's mouth,' which is the entrance to the lower regions at the south pole, where the submarine fire is. Below his translation Kern remarks — "in the astronomical Siddhāntas Vadavāmukha is the supposed abode of the dead at the South Pole."

Vāhlīka, Vāhlīka, a country, and an inhabitant of it; misc. ref., v. 80; ix. 10. See also 'Bāhlīka, Bāhlīka.' The name of Balkh seems to be derived from this word. But the statement, in the Mēharauli inscription (*Gupta Inscriptions*, p. 141), that the emperor Chandra crossed the seven mouths of the Indus and then conquered the Vāhlīkas, tends to locate the tribe, for that period, far to the south of Balkh.

Vaidarbha, the people of Vidarbha, *q. v.*; misc. ref., ix. 27.

Vaidēha, the people of Vidēha, *q. v.*; misc. ref., xxxii. 22,

Vaidēhaka, the people of Vidēha, *q. v.*; misc. ref., ix. 13, 21; xvi. 16.

vaidīrya, the place or places where beryl-stones are found, in the southern division, xiv. 14.

Vaiśyas, placed in the western division, xiv. 21. Vanavāsi, in the southern division, xiv. 12;

misc. ref., ix. 15; xvi. 6. It is the modern Banavāsi in the North Kanara District, above the Ghauts. Albérūni says "Vanavāsi on the coast." And Rashīdu-d Dīn (Elliot's *History of India*, Vol. I. p. 58) says "Banavāsi on the shore of the sea." It seems to be some similar wrong information that led the Greek writers to speak of *Buzantion*, — which appears to represent Vaijayanti, another ancient name of Banavāsi, — as a sea-side mart.

*vanaugha*, the collection of forests, in the western division, xiv. 20.

Vāṅga, a country, and the people of it, in the south-east division, xiv. 8; misc. ref., v. 72, 73, 79; ix. 10; x. 14; xvi. 1; xvii. 18, 22; xxxii. 15. See also 'Vāṅga, and Upavaṅga.' The Vāṅga countries (*Vāṅgēshu*; loc. plur.) are mentioned in the Mēharauli inscription of the emperor Chandra (*Gupta Inscriptions*, p. 141).

Vāṅga, a variant of Vāṅga, q. v.; misc. ref., xi. 60.

Vardhamāna, a city or country, in the eastern division, xiv. 7; misc. ref., xvi. 3; lxxix. 21; xciv. 2. It is the modern Bardwān in Bengal.

Vasāti (v. l. Vaśāti), in the northern division, xiv. 25; misc. ref., xvii. 19.

Vasumat, a mountain, in the northern division, xiv. 24.

vasuvana, 'the forest of Vasus or spirits,' in the north-east division; xiv. 31.

Vāṭadhāna, a people in the northern division, xiv. 26; misc. ref., xvi. 22. The text of xvi. 22 shews that the name is Vāṭadhāna. But on xiv. 26 Albérūni gives "Dāsēra; Kavāṭadhāna," instead of "Dāsēraka and Vāṭadhāna." Monier-Williams says that, in addition to being the name of a degraded tribe, the word means 'the descendant of an outcaste Brāhmaṇ by a Brāhmaṇī female.'

Vatsa, a people in the middle country, xiv. 2; and in the south-east division, xiv. 8;—misc. ref., x. 5; xvii. 18, 22.

Vēdasmṛiti, a river; misc. ref., xvi. 32.

Vellūra, a town in the southern division, xiv. 14. It is, undoubtedly, the well-known Verūl, Yerūlā, Elūrā, or Ellōrā, in the Nizām's Dominions, where the cave-temples are. The place is also mentioned, as Vallāra (for Vellūra), in the inscription at the Buddhist *vihāra*, known as the Ghaṭotkacha cave, near Gulwāḍā in the neighbourhood of Ajantā (*Archaeol. Surv. West. Ind. Vol. IV.* pp. 139, 140); and as Valūraka, or probably more correctly Vallūraka (for Vellūraka), in three Buddhist inscriptions at Kārlē (*Archaeol. Surv. West. Ind. Vol. IV.* pp. 101, 108, 113: as regards the first of these records, I differ from the published translation, and take the record to mean that the village of Karaiika was granted to some

members of the community of ascetics "whose permanent abode was in the cave-temples at Vallūraka," and who had come to pass the rainy season at Kārlē; the other two records, however, seem to mean that a branch of the *sangha* from Vallūraka ultimately settled at Kārlē, and gave its name to one or more of the caves there: there seems no foundation for the suggestion, *ibid.* p. 101, note 1, that Vallūraka was the ancient name of Kārlē itself). Under the Sanskritised name of Elāpura, the place is also mentioned in connection with the Rāshtrakūṭa king Krishṇa I., for whom the "Kailāsa temple" was constructed there (*Ind. Ant. Vol. XII.* p. 228).

Vēṇā, a river in the southern division, xiv. 12;—diamonds are obtained there, lxxx. 6; misc. ref. iv. 26; xvi. 9.

Vēnumati, a river in the north-west division, xiv. 23. Albérūni says, "Vēnumati (?), i. e. Tirmidh."

Vētravati, a river; misc. ref., xvi. 9.

Vidarbha, a country in the south-east division, xiv. 8. See also 'Vaidarbha.' Vidarbha is mentioned in one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind. Vol. IV.* p. 109).

Vidēha, a country, and the people of it; misc. ref., v. 41, 71; xvi. 11. See also 'Vaidēha, and Vaidēhaka.'

Vidiṣā; misc. ref., xvi. 32. Monier-Williams gives the word as denoting (1) the capital of the district of Dāsārnā, and (2) a river in Mālwa.

Vidyādhara, a class of supernatural beings; misc. ref., ix. 27. Kern translates by "the inhabitants of Fairy-land;" and identifies them with the Teutonic "elves."

Vindhya mountains; "the inhabitants of the recesses of the Vindhya," or the people dwelling near the boundaries or at the end of the Vindhya (*Vindhya-danta-vāsinah*), in the south-east division, xiv. 9;—the forests of the Vindhya (*Vindhya-dīvī*), xvi. 3;—the range spoken of as one of the breasts of the earth, the other being the Himavat mountains, xlivi. 35;—misc. ref., xii. 6; xvi. 10, 12 (perhaps an interpolation); lxix. 30. The Vindhya mountains are mentioned in one of the Nāsik inscriptions (*Archaeol. Surv. West. Ind. Vol. IV.* p. 109). In other epigraphic passages, they are mentioned as one of

the breasts of the earth, the other being the Sahya range (*Gupta Inscriptions*, p. 184); as constituting both the breasts (*id. p. 185*); and as extending up to, and including, the Nâgârjunî Hill in the Gayâ District (*id. pp. 227, 228*).

Vipâśâ, a river; misc. ref., xvi. 21.

Virâta, a country; misc. ref. (perhaps an interpolation), xvi. 12. Virâtakote, 'the fort of Virâta,' was a name of Hângal in the Dhârâwar District.

Vitaka, a people; misc. ref., xvi. 2. In his translation Kern adds the note, which perhaps includes the Mêkalas and the Kirâtas, — "These are the same tribes who by a synonymous term are called Lampâkas and Utsavasanketas; they are said to scorn the institution of matrimony, and to form only temporal engagements, lasting for the time of a festival."

Vitastâ, the river Jhêlam; misc. ref., xvi. 27.

Vokkâna, a people in the western division, xiv. 20; misc. ref., xvi. 35.

Vrishabhadhvaja, a mountain in the eastern division, xiv. 5.

vriśadvipa, 'the island of bulls,' in the south-east division, xiv. 9.

vyâghamukha, 'a tiger-faced people,' in the eastern division, xiv. 5.

vyâlagriva, 'a people with serpents' necks,' in the south-east division, xiv. 9.

whales, eaters of (*timingil-âśana*), in the southern division, xiv. 16.

white people (*gaudaka*) in the eastern division, xiv. 7; misc. ref. to white people (*svâta*) or to White Hûṇas (*svâta-Hûṇa*), xvi. 38, — but see under 'Hûṇa.'

women; the kingdom of women, i. e. the country of the amazons (*strî-râjya*), in the north-west division, xiv. 22; — a people with the faces of women (*nârî-mukha*), in the south-west division, xiv. 17.

Yamunâ, the river Jamnâ; misc. ref., v. 37; xvi. 2; — mentioned as the daughter of the sun (*divâkara-sutâ*), xlivi. 32; — the region between the Gaṅga and the Yamunâ (*Gaṅgâ-Yamunâ-antarâla*), misc. ref., lxix. 26. See also 'Yâmuna.'

Yâmuna, the people living near the Yamunâ, q. v., in the middle country, xiv. 2, and in

the northern division, xiv. 25. In xiv. 2, Kern translates "those who dwell along the banks of the Jamnâ;" and in xiv. 25, "those who live near the sources of the Jamnâ." On xiv. 2, Albérûni says "the valley of the Yamunâ;" but on xiv. 25, "Yâmuna, i. e. a kind of Greeks," — evidently confusing Yâmuna with Yavana.

Yasôvati, a city in the northern division, xiv. 28. Below his translation, Kern notes that it is "a mythical city of the Elves."

Yaudhêya, a people in the northern division, xiv. 28; misc. ref., iv. 25; v. 40, 67, 75; xvi. 22; xvii. 19. See also 'Yaudhêyaka.' The Yaudhêyas are mentioned in the Junâgadh inscription of Rudradâman (*Ind. Ant. Vol. VII.* p. 262), and in the Allahâbâd inscription of Samudragupta (*Gupta Inscriptions*, p. 14); and there is a fragmentary inscription of some leader of the tribe at Bijayagadâh (*id. p. 251*).

Yaudhêyaka, another form of Yaudhêya, q. v.; misc. ref., xi. 59; — the king of the Yaudhêyakas (*Yaudhêyaka-nripa*), misc. ref., ix. 11.

Yavana, a people in the south-west division, xiv. 18; misc. ref., iv. 22; v. 78, 80; ix. 21, 35; x. 6, 15, 18; xiii. 9; xvi. 1; xviii. 6; — the Yavanas spoken of as Mlêchchhas (*Mlêchchhâ hi Yavanâḥ*), ii. 15 (see also under 'Mlêchchha'). In ii. 15 and xvi. 1, Kern translates the word *Yavana* by "the Greeks;" and the first of these two passages mentions the flourishing state of astronomy among the Yavanas. On xiv. 18, Albérûni says "Yavana, i. e. the Greeks." And McCrindle gives the following note (*Invasion of India by Alexander the Great*, p. 122, note 1), to explain the derivation of the word:—"The name of Ion, the eponymous ancestor of the Ionians, had originally the digamma, and hence was written as Ivon. The Hebrew transcription of this digammated form is *Javan*, the name by which *Greece* is designated in the Bible. The Sanskrit transcription is *Yavana*, the name applied in Indian works to Ionians or Greeks and foreigners generally." The thirteenth rock edict of Aśoka speaks of the Yônas, i. e. Yavanas (*Ind. Ant. Vol. XX.* pp. 239, 240, 247); and it describes Antiochus II. of Syria, as a Yôna, i. e. Yavana, king (*ibid. pp. 239, 240, 241, 242*). The

Yavanas, as a tribe, are mentioned in one of the Nâsik inscriptions (*Archaeol. Surv. West. Ind. Vol. IV.* p. 109); and several individual Yavanas are mentioned in the same series of records (*ibid.* pp. 90, 91, 93, 94, 95, 115). And the Junâgadh inscription of Rudradâman speaks of a Yavana prince or king named Tushaspha, apparently as a contemporary of Aśoka (*Ind. Ant. Vol. VII.* p. 260, text line 8; from an inspection of the

original stone, I take the reading to be *Asôkasya Mauryasy=âdhitê Yavana-rûjéna Tushasphén=âdhishîhâya &c.*) Like the Kâmbâjas and the Pahlavas, the Yavanas are located by Varâhamihira too much towards the south; unless the reference is simply to some large settlement of them in the neighbourhood of Nâsik.

*Yugamdhara*, a people; misc. ref., xxxii. 19.

#### MISCELLANEA.

##### FOLK-ETYMOLOGY OF PLACE-NAMES IN THE SANDOWAY DISTRICT, BURMA.

Extract from a diary kept by the *Myôđikî* of Sandoway shewing the popular etymology of place names in the Padâ Circle of the Sandoway townships. In all four cases it can be shewn that the etymology is false:—

In ancient times there lived near the source of the Padâ River a *put'e*,<sup>1</sup> who had a daughter. The girl was amusing herself by fishing in the stream, when she was suddenly swept down it by

a torrent, such as commonly rushes down the hill sides in the rains. There was no one to help, and so she was drowned. Her last words were *amè lë*,<sup>2</sup> and hence the streamlet is thereabouts named Mèwa, whence also a neighbouring village took its name.

Lower down are two villages, Yetbè and Palaing.<sup>3</sup> These took their names from the *yeb'e*<sup>4</sup> and *palaing*,<sup>5</sup> with which the girl had been fishing, and which were found on the banks at these spots.

B. HOUGHTON.

#### NOTES AND QUERIES.

##### ORDEAL IN MODERN INDIAN LIFE.

Lately a pair of boots belonging to me disappeared in a suspicious manner. The servants had been quarrelling, and it was pretty evident that one of them had made away with the boots in order to spite the man in charge. They decided to take oath among themselves to find out the culprit. The servants implicated were the coachman, the cook, the *bhistî*, the *khânsdmân*, the bearer, a *khidmatgâr*, and a *chuprâst*, all Musalmâns; a *chuprâst*, a *sais*, two *pâikhâwâldâs*, all Hindus; and a *mehtur*.

I watched the proceedings. Firstly, real holy water (*gaingdjâl*) from Hardwâr was produced in a medicine bottle (!) and uncorked. This the Hindus in turn solemnly held in both hands, while they repeated, each in his own fashion, an oath which ran somewhat thus:—"May my eyes go blind, and my body break out, etc., if I stole those boots!" The bottle was then lifted above the head by both hands in the usual form of salutation. There was no doubt as to the holy water. It belonged to one of the *pâikhâwâldâs*, who was

by caste a Thâkur from Faizâbâd in Oudh, and had brought it himself in the medicine bottle from Hardwâr.

The *mehtar* then essayed to take up the holy water, but was not permitted to touch the bottle; so he produced his three children,—a son, a daughter and a child in arms. He successively touched their heads and swore to the above effect.

All the Musalmâns then swore on the *Qur'ân* that none of them were guilty.

In the end the *khânsdmân* came to me, and said they had all sworn to innocence. There was no gainsaying that, but one of them was, in their own opinion, guilty nevertheless, and so they had decided to divide the cost of the boots amongst themselves, as a general punishment for failing to detect the culprit between them! In this every one acquiesced, and that ended the matter to every one's satisfaction, except the master's, who lost a comfortable pair of boots.

R. C. TEMPLE.

Rangoon, March 1893.

<sup>1</sup> Township officer.

<sup>2</sup> Merchant, wealthy man.

<sup>3</sup> "My mother!" common expression of astonishment and trouble.

<sup>4</sup> A fishing instrument.

<sup>5</sup> A basket.

## BOOK NOTICE.

SANTAL FOLKTALES. Translated from the Santali by  
A. Campbell, Free Church of Scotland, Santal  
Mission, Manbhum. Santal Mission Press, Pokhuria.

Any fresh collection of Indian folktales is welcome, and in particular one made among primitive isolated races like the Santals, who may be expected to be in a great measure unaffected by Hindu influence, and among whom we know that some really original folklore undoubtedly exists. There is, for instance, the remarkable legend of their creation from a goose which is probably of a totemistic character.<sup>1</sup>

I must admit, however, that Dr. Campbell's collection is somewhat disappointing. Nor has he, I venture to think, gone quite in the proper way of collecting. Many of these tales display, as may be easily shewn, undoubtedly traces of foreign influence: and this being the case, before we can satisfactorily classify them, it is absolutely necessary to know by whom and under what circumstances they were told and recorded. It would then be, perhaps, possible to trace the source by which much undoubtedly foreign folklore has come to be included among them. But on this point Dr. Campbell vouchsafes absolutely no information whatever. It would again not have been a difficult task to suggest some of the analogies and parallels to other collections which appear throughout this collection.

The first story, "The Magic Lamp," is an undoubtedly variant of our old friend Aladdin of the "Arabian Nights," which is not part of the original recension, and has probably reached India in quite recent years from Western sources. In the second tale, "Jhorea and Jhore," we have several of the familiar drolls known in Northern India as "The Wiles of Shékh Chillî." Many of these, according to Mr. Jacobs, form the basis of our Joe Miller. In the third tale, "The Boy and his Stepmother," we have the familiar type of the cruel stepmother and her stepson, which in India often takes the form of the malicious *saut* or co-wife, who appears later on in "Sit and Bosont." In this third tale it is mixed up with the "Faithful Animal" cycle, which, in this case, is represented by the protecting cow—a legitimate descendant of the Kāmadhēnu of Hindu mythology. Here, too, we have a well-known incident of the lover who finds the golden hair of the princess floating down the stream. The common Northern India version of this is given by Mr. Mark Thornhill in the "Princess with the Golden Hair"<sup>2</sup> and in Major Temple's "Wonderful Ring."<sup>3</sup>

In the fifth tale, "Kara and Guja," we have another well-known incident popular all over

Northern India of the demon who chews grains of iron and is killed by the hero, while the rascally Dōm or Dhōbī takes all the credit. Next follows "The King and His Inquisitive Queen," which corresponds perfectly with the well-known story in the Introduction of the "Arabian Nights," where the *deus ex machina*, who warns the merchant, that he is a fool not to thrash his wife, is a cock: here it is a he-goat. Then comes "The Story of Bitarām." Bittā, Dr. Campbell may be glad to know, is good Hindi, as well as Santali, for a span, and the story of Bittarām, who is known as Bittan all over Northern India, is the Oriental representative of one of the most delightful of Grimm's *Household Tales* (No. 27), "Thumbling." The only difference is that the Santali Hop-o'-my-Thumb is more of an imp than the touching creation of the German fancy, in which, too, we find the charming parental tenderness for the dear little creature which we miss in the Eastern form of the tale. "The Story of the Tiger" is our old friend the fox, who acts as arbitrator and induces the tiger to go back to his cage to shew how he managed to come out. In "Lipi and Lapra" we have the well-known idea of the clever youngest son who gets the better of his brothers, and "Gumda the Hero" is of the Munchausen type. In Upper India it appears in the form of the "Wrestler of the East and the West."

Perhaps the most original and characteristic of these stories are those about animals. A good one describes the dilemma of the man who had to arbitrate daily between the tiger and the lizard: and here, too, we come across the stupid, old tiger who allows his tail to be fried, who takes people about on his back, and is swindled by the crane who takes one year the root crop and in the next the leaves, of which we have a German version in Grimm. In the "Seven Brothers and their Sister" we have the old superstition of human sacrifice at the foundation of buildings, on which Dr. Campbell might have given an interesting note.

It will thus be seen that, to the student of comparative folklore, there is much of interest in this collection. We can only express the hope that in another series Dr. Campbell will give us more of the really indigenous folktales, and ruthlessly discard those which are obviously of foreign origin: and he would do more justice to his work if he would send it out equipped with analysis, notes and illustrations of parallel plots and incidents, without which any collection of folklore, intended for serious students, is of comparatively little value.

W. CROOKE.

<sup>1</sup> Dalton *Descriptive Ethnology*, p. 209 ff.

<sup>2</sup> Indian *Fairy Tales*, p. 86.

<sup>3</sup> *Wideawake Stories*, p. 201.

## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I.C.S.

(Continued from p. 129.)

**I**T may be useful to give a somewhat fuller account of these works than has been given in the *Modern Vernacular Literature of Hindistán*.

(1) **Ram Lala Nahachhū.** Twenty verses of four lines each in *Sôhar-chhand*, consisting of 16 syllables and 22 mátrás. A short poem, celebrating the ceremonial touching of Râma's nails before his investiture with the sacred thread. This ceremony will be found described in *Bihâr Peasant Life*, § 1314. A good commentary by Pandit Bandan Pâthak, which has been printed at the Khadg Bilâs Press, Bânkipur.

The two opening verses may be taken as a sample of the style and metre—

Adi Sâradâ, Ganapati, Gauri mandâi hô ।  
 Râma-Lalâ kara nahachhû gâi sunâia hô ॥  
 Jehi gâi sidhi hoi parama-nidhi pâia hô ।  
 Kôti janama kara pâtaka dâri so jâia hô ॥ 1 ॥  
 Kôtinha bâjana bâjahi Dasaratha ke griha hô ।  
 Dêva-lôka saba dékhâli ânanda ati hia hô ।  
 Nayara sohâwana lágata barani na jâtai hô ।  
 Kausalyâ ke harakha na hrîdaya samâtai hô ॥ 2 ॥

First revere I Sâradâ, Ganêsa and Gauri, and then sing I the nail-touching of the sweet child<sup>1</sup> Râma. He who singeth it gaineth perfect knowledge and the supreme treasure, and the sins accumulated through countless transmigrations leave him for ever (1).

Myriads of musical instruments sound in Daśaratha's house. The Gods look on rejoicing in their hearts. The city of Oulîh seemeth so bonutiful that tongue cannot describe it; and the bliss of Kausalyâ cannot be contained in her heart (2).

(2) **Vairagya-Sandipani** (usually spelled "dipin") or 'the Kindling of Continence,' or 'of Devotion' (as contrasted with the common expression *kâmâgni-s*<sup>o</sup>, the kindling the fire of love, exciting sexual desire). In three *prakâsh* or lectures, with an introductory invocation. In verse 7, the poet himself calls the work *Birâja-Sandipinî*. A good Commentary by Bandan Pâthak, with gloss by Mahâdev Pur'sad, Khadg Bilâs Press, Bânkipur. The contents are described by the names of the various lectures, as follows:—

Invocation I., 1—7.

Prakâsha I., *Sant-Swâbhâv-burnan*, an account of the true nature of a holy man. I, 7—33. Metre *Dohâ*, *Sôratî* and *Chauptî*.

Prakâsha II., *Sant-mahimî-burnan*, an account of the true greatness of a holy man. II, 1—9. Metre, as above.

Prakâsha III., *Sânti-burnan*, an account of the true Peace. III, 1—20. Metre, as above.

The work is principally composed of short sententious verses. The following may be taken as examples of the language:—

I, 5. *Tulasi, yaha tanu khela hai,*  
*Manu vacha karma kisâna ।*

*Pâpa punya dwai bija hain,*  
*Burnai so lemai nislâna ॥*

III, 1. *Burni ko bhâkhana indu hai,*  
*Dimane ko bhâkhana bhâna ।*

<sup>1</sup> *Lalâ* = *lât*, a darling.

Dásá ko bhúkhana bhakti hain,  
 Bhakti ko bhúkhana jñána || 1 ||

Jñána ko bhúkhana dhyána hai,  
 Dhyána ko bhúkhana tyága ||

Tyága ko bhúkhana sánti-pada,  
 Tulasi, amala adága || 2 ||

I have noted two verses of the *Vairágya Sandípini*, which are repeated in other works of the poet :—viz., *Bai.* I, I. This occurs in *Dóhábáli* (1) and *Sat'sai* (I, 2). *Bai.* I, 15. = *Dóhábáli* (38) and *Sat'sai* I, 107.

The poem being a short one, and containing much of interest to the student of comparative religion, I here give a translation of the whole.

#### I.—Invocation.

*Dóhá*, — On the left of Ráma<sup>2</sup> sitteth Sítá and on his right Lakshmana : meditation on him thus is ever propitious, and is, O Tul'si, to thee thy wishing-tree (1). Tul'si, the darkness of the delusions of this world is not wiped away by the virtue of ten million holy deeds : for the lotus of thy heart will ne'er expand, till the sun of the Lord (himself descended from the sun) shineth upon it (2). He heareth without ears, and seeth without eyes. Without a tongue doth he taste. No nose hath he, and yet he smelleth ; and no body hath he, yet he feeleth (3). *Sórañhá* — Unborn is he. He alone existeth ; his form cannot be comprehended. Utterly free is he of quality, of Mâyâ (illusion)<sup>3</sup> is he the Lord, and for the sake of his servants did he take unto himself the form of man (4). *Dóhá*, — Tul'si, this body of thine suffereth. It ever suffereth the threefold woe.<sup>4</sup> It obtaineth not peace, till, by the Lord's might, it reacheth the stage of peace (5). Thy body is a field, thy mind, thy words, thine actions, are the husbandmen. Two seeds are there, Sin and Holiness. As thou sowest, so wilt thou reap (6). This book, the 'Kindling of Devotion' containeth the marrow of all knowledge. It giveth the teaching of the Védas and Puráñas, and the wisdom of all holy books (7).

#### II.—The Nature of the Holy.

*Dóhá*, — Simple are his syllables, simple his language. But, though simple, know thou that they are full of meaning. Tul'si, simple is the Holy, and thus mayst thou recognize him (8). *Chauपá॑*, — Unimpassioned is he, but giving happiness to all. Just and self-restrained ever singing the praises of the Lord. Ever enlightening the souls of the ignorant, and ever for this purpose wandering from place to place (9). *Dóhá*, — Such men are only here and there. Blessed is the land where many Holy dwell. Ever devoted to helping others, ever devoted to the supreme goal, in love<sup>5</sup> working out their lives (10). Whether he shutteth the door of his mouth, or whether he speaketh the truth,<sup>6</sup> in this world is the Holy man ever discreet<sup>7</sup> (11). When he speaketh, it is with discretion, and full of his own sweet nature : nor ever placeth he his foot on the way which leadeth to pain or angry words (12). He showeth enmity to no man, to no man showeth he over-friendship. Tul'si ! this is the religion of the Holy, ever to speak with even justice (13). *Chauपá॑*, — Very true is he to the One, ever keeping his members in subjection. His thoughts dwell on no one but the Lord. For he knoweth in his heart that this world is but a mirage. Tul'si, by these marks dost thou know him (14),

<sup>2</sup> Ráma is, throughout Tul'si Dás's philosophy, the equivalent of the Isvara of Rámánuja's Védántic system. I hence translate the word for the future as 'the Lord.' *Vide post*, the remarks on the *Sat'sai*.

<sup>3</sup> Here the poet adopts the language of Sáukara Áchárya.

<sup>4</sup> Woe is of three kinds, those from within the body (as disease, &c.), those from God (as a lightning stroke, &c.) and external (as from wild beasts, or serpents). Cf. *Sánkhya-Káriká*, I.

<sup>5</sup> I take the reading *priti* not *vritti*.

<sup>6</sup> e.g., even when speaking the truth, he speaks kindly.

<sup>7</sup> *Jathá artha* equal to *yathá artha*.

*Dohā*, — One trust, one strength, one hope, one faith.<sup>8</sup> As the *chitak*-bird longeth for a rain-cloud in the season of *Swāti*, so longeth he for the Lord (15). He hath no anger nor fault,<sup>9</sup> and is a ship wherein to cross the ocean of existence. He hath abandoned desire, and hath betaken himself to humility and content (16). He betaketh himself to humility; He endureth all things; with heart and mouth, he ever calleth on the name of the Lord. So dwelleth the Holy man, and so doeth he (17). Those who dwell by him, he maketh like unto himself; while the wicked man giveth his soul twofold<sup>10</sup> sorrow. Saith Tul'si, the Holy man is like Mount Malaya, but without its fault<sup>11</sup> (18). Gentle are the words of the Holy man, falling like nectar on the ear. When the hard heart heareth them, it becometh wax (19). They beget the happiness of comprehending The Supreme;<sup>12</sup> they lift and carry away the errors of this world, and in the heart they are (sharp arrows) piercing sin (20). Cooling are they like unto the beams of the moon. Ten million fevers do they cure in the soul of him on whose ears they fall (21). *Chauḍā*, — They destroy every thorn of sin and sorrow. Like the sun do they clear away the darkness of error. O Tul'si, so excellent is the pious man that the Scriptures declare that the ocean of his virtue is fathomless (22). *Dohā*, — Not by deed, not by thought, not by word doth he ever give pain to any one. Yea, he is such because the Lord dwelleth in him on this earth<sup>13</sup> (23). When thou seest the face of a Holy man, thy sin abandoneth thee. When thou touchest him thy deeds<sup>14</sup> depart. When thou hearest his words the error of thine heart is swept away, and bringest thee to Him from whom thou camest (24). Very gentle is he, and pure even in his desires. In his soul is there no defilement. On his Master alone is his heart ever stayed (25). Him, from whose heart hath departed every worldly longing, doth Tul'si praise with thought, and word, and deed (26). To him gold is the same as a piece of glass: women are but as wood or stone. Such an Holy man, is a portion of the supreme Deity upon earth (27).

*Chauḍā*, — Gold looketh he upon as clay, woman as but wood or stone. Of these things the flavour hath he forgotten. That man hath the Lord manifest in his flesh (28).

*Dohā*, — Free of worldly possessions, his members in subjection, ever devoted to the Lord alone, such an Holy man is rare in this world (29). He hath no egoism, nor maketh any difference between 'I' and 'thou,' (but knoweth that all are but parts of the Lord). No evil thought is ever his. Sorrow doth not make him sorrowful, nor doth happiness make him happy (30). Equal counteth he gold and glass. Equal counteth he friend and foe. Such an one is counted in this world an Holy man (31). Few, few wilt thou meet in this world, Holy men who have freed themselves from all illusion: for in this iron age men's natures are ever lustful and crooked, like the peacock and the crow<sup>15</sup> (32). He who hath wiped out 'I' and 'thou,' and the darkness of error, and in whom hath risen the sun of 'know thyself': know him as Holy, for by this mark, saith Tul'si, is he known (33).

### III.—The Greatness of the Holy.

*Srātra*.—Who, O Tul'si, can tell with a single mouth, the greatness of the Holy man? For the thousand tongued serpent of eternity, and Siva himself with his fivefold mouth cannot describe his spotless discernment (34). *Dohā*, — Were the whole earth the tablet, the ocean the ink, all the trees turned into pens, and Gāṇḍīśa himself the learned recorder, that greatness could

<sup>8</sup> Comm. *āśi mani kā chihṇād, bharānd budhi kā, bīrods chitt kā, bal ahamkār kā.*

<sup>9</sup> Or, if we read *drikha*, for *dikha*, he hath neither love nor hatred.

<sup>10</sup> Sorrow for the wicked man's unhappy state, and sorrow caused by the persecution of the wicked.

<sup>11</sup> Mt. Malaya is famous for its sandal trees which give their scent to all who approach it, good and bad alike. Its fault is its origin. It was originally a pile of ordure.

<sup>12</sup> Comm. *dvibhava-mukha brahma-sukha*.

<sup>13</sup> Lit., he is Rāmā's form upon the earth. The corresponding idea in English is that given above.

<sup>14</sup> Thy *karma*. The consequences of thy good and bad actions. Every action binding the soul to earth and separating it from the Lord.

<sup>15</sup> The peacock, fair without and mean within. The crow, black without and within.

not all be written (35). Blessed, twice blessed, are his mother and his father. Blessed are they that he is their son, who is a true worshipper of the Lord, whatever he be in form or shape (36). Blessed would be the skin of my body, if it but form the sole of the shoe of him from whose mouth cometh the name of the Lord, even though it be by mistake (37). The lowest of the low is blessed, if he worship the Lord day and night; but what availeth the highest caste, if the Lord's name is not heard therein (38). Behold, how on very high mountains are the dwelling places of snakes, but on the lowest low lands grow sweet sugarcane and corn and betel (39). *Chauptāl*, — *Tul'sī* saith, I have seen the good men of all nations, but none is equal unto him, who is the single-hearted servant of the Lord, and who night and day at every breath reiterateth his name (40). Let the Holy man be ever so vile by birth or station, still no high-born man is equal unto him. For the one day and night uttereth the Name, while the other ever burneth in the fire of pride (41). *Dōhā*, — The Servant of the Lord is ever devoted but to the one Name. He careth not for bliss or in this world or hereafter. Ever remaining apart from the world, he is not scorched by the fire of its pains (42).

#### IV.—Perfect Peace.

*Dōhā*, — The adornment of the night is the moon, the adornment of the day is the sun. The adornment of the servant of the Lord is Faith, and the adornment of that faith is Perfect Knowledge (43). The adornment of this knowledge is Meditation, the adornment of meditation is total Self-surrender to the Lord, and the adornment of self-surrender is pure and spotless Peace (44).

*Chauptāl*, — This Peace is altogether pure and spotless, and destroyeth all the troubles mankind endureth. He who can maintain such peace within his heart ever remaineth in an ocean of rapture (45). The sorrows which are born of the threefold sins,<sup>16</sup> the intolerable hoard of grief begotten of faults committed, — all these are wiped away. Him, who remaineth rapt in Perfect Peace, doth no woe e'er approach to pierce (46). O *Tul'sī*, so cool<sup>17</sup> is the Holy Man, that ever he remaineth free of earthly cares. The wicked are like serpents, but what can they do unto him, for his every limb hath become a sure medicine<sup>18</sup> against their bite (47).

*Dōhā*, — Very cool is he, and very pure, free from all taint of earthly desire. Count him as free, his whole existence rapt in Peace (48).

*Chauptāl*, — In this world, call thou him cool, who never uttereth words of anger from his mouth, and who, when pierced in front by sharp arrows of words, never feeleth one trace of wrath (49). *Dōhā*, — Search ye the seven regions,<sup>19</sup> the nine continents,<sup>20</sup> the three worlds,<sup>21</sup> and ye will find no bliss equal to Peace (50). *Chauptāl*, — Where Peace hath been imparted by the True Teacher, there the root of anger is consumed, as if by fire. Earthly lusts and desires fade away, and this is the mark of Peace (51). Peace is a bliss-giving ocean, whose shining actions holy sages have sung. Him, whose body and soul are rapt in it, no fire of self can burn (52).

*Dōhā*, — In the fire of self, burneth the whole universe, and only the Holy escape, only because that they have Peace (53). Peace is like unto a mighty water, which when a man toucheth he becometh peaceful, and the fire of self consumeth him not, though (the wicked) try with countless efforts (54). His virtues<sup>22</sup> become glorious as the sun, which when the world seeth it marvelleth; but he who hath once become as water, becometh again not as fire (55).

<sup>16</sup> Sin is of three kinds, and it is committed by thought (*mānasa*), by word (*vachaka*), or by deed (*kriyaka*).

<sup>17</sup> The expression "cool" has a peculiar significance in a hot climate like India. The poet describes what constitutes "coolness" in the following verses.

<sup>18</sup> The *garala sila* is said to be a stone on smelling which a person bitten by a snake recovers.

<sup>19</sup> The *sapta dvipa*, *Jambu* and the others.

<sup>20</sup> The *nava khanda*, *Bharata* and the others, named from the nine sons of *Rishabhadēva*.

<sup>21</sup> Earth, heaven and the world of the departed.

<sup>22</sup> Virtues in the sense of "qualities," not "good qualities."

Albeit it is cool, and gentle, pleasure giving, and preserving life, still count not Peace as water,<sup>23</sup> for as fire also are its virtues (56).

*Chāupātī*.— Those mortals ne'er have Peace even in a dream, whose way is that they blaze, they burn, they are angry, they make angry, they spend their lives in love and hate alternately (57). *Dēhā*, — He is learned, he is skilled, he is wise and holy, he is a hero, he is alert, he is a true warrior (58), he is full of wisdom, he is virtuous, he is generous and full of meditation, whose soul is free from passion and from hate (59).

*Chāupātī*, — The fire of Passion and Hate is extinguished. Lust, anger, desire are destroyed. O Tul'si, when Peaco hath taken up its abode within thee, from thy heart of hearts ariseth a loud cry for mercy (60). *Dēhā*, — There ariseth a loud cry to the Lord for mercy. Lust and its crew are fled, even as the darkness fleeth ashamed before the arising sun (61).

Good man, hear thou with attention this 'Kindling of Devotion,' and where thou meetest an unfit word, correct it (and forgive the poet) (62).

(3) *Barawē* or *Barawai Ramayan*. In the *Barawē* metre ( $6 + 4 + 2 + 4 + 2 + 1 = 19$  mātrās). In 7 kāṇḍas or cantos. *Kāṇḍ I*, *Bāl-kāṇḍ* vv. 1-19. *Kāṇḍ II*, *Ayodhyā-kāṇḍ* vv. 20-27. *Kāṇḍ III*, *Āranya-kāṇḍ*, vv. 28-33. *Kāṇḍ IV*, *Kishkindhyā-kāṇḍ*, vv. 34-35. *Kāṇḍ V*, *Sūmār-kāṇḍ*, vv. 36-41. *Kāṇḍ VI*, *Lānkā-kāṇḍ*, v. 42. *Kāṇḍ VII*, *Uttar-kāṇḍ*, vv. 43-69. A good commentary by Bandan Fāthak, another by Baij'nāth, published by Nawal Kishōr, Lucknow. Pāṇḍit Sudhākara Dvivēdi is of opinion that this work is incomplete as it stands now. No other work of the poet is without a *mangala*, or introductory invocation.

After three introductory verses in praise of Sītā's beauty, the poem follows the story of the *Rāmāyan*, in an extremely condensed and often enigmatic form. Thus, the whole narrative of the *Kishkindhyā-kāṇḍ* is given in two verses, and of the *Lānkā-kāṇḍ* in one verse; as follows :

#### *Kishkindhyā-kāṇḍ*.

*Syāma gaura don mārati Lakhimana Rāma !  
Ina tē bhai sita kirati aī abhirāma || 1 ||  
Kujana-pūla guna-barajita akula anātha !  
Kuhahu krīpā-nidhi rāura kasa guna-gātha || 2 ||*

(Hanumān points them out to Sugrīva and says): 'Those two forms, one dark and the other fair, are Rāma and Lakshmana. They have won (lit. from them is sprung up) a spotless glory, very charming (to him who hears the tale).' (When Rāma had killed Bāli, and set Sugrīva on the throne. The latter approached him and said), 'Tell me, Abode-of-mercy, how I can sing thy virtues. I am but a lord of *ku-juns* (monkeys), without a single virtue of my own, of mean birth, and with no protector (except thee).'

#### *Lānkā-kāṇḍ*.

*Bibidha vāhanā vilasata sahitā ananta !  
Jala-thi surisa ko kuhai Rāmā bhagavanta ||*

(On hearing about Sītā from Hanumān), the holy Rāma (started for Lānkā) glorious with an army (*vāhanā* for *vāhī*) of many kinds (of animals), accompanied by the Serpent of Eternity (i.e. Lakshmana who was its incarnation). Who dare say that (the army) was like the sea? (For the sea is destructive, but Rāma's army was for the benefit of mankind, as with it he conquered Lānkā.)

<sup>23</sup> This requires explanation. The poet has in the last few verses compared Peace with water and contrasted it with fire. But, he says, the comparison must not be carried too far, for water, though it assuages thirst, &c., has but temporary effect, and thirst returns, while the effects of Peace are permanent. On the other hand, fire, though a burning destroyer, is also an universal purifier, and as such resembles Peace.

(4) Pārbati-mangal. The marriage song of Pārvatī. Sixteen stanzas. Each composed of sixteen or twenty-four lines in *Aruna*<sup>24</sup> chhand, followed by four lines in *Harigiti-chhand*, a total of 360 lines or charans.

The poem describes the marriage of Umā, or Pārvatī, to Siva,—well known to readers of the *Kumāra Sambhava*. It is a favourite subject with Tulśī Dās, (cf. *Rām. Bā*, 75 and ff.), who makes skilful use of the contrast between the snowy purity and grace of the daughter of the Himālaya, and the terrifying horrors of Siva's appearance. The tale may well be described as telling the legend of the marriage of pure Aryan Nature-worship to the degrading demon-worship of the aborigines of India. The following example describes the approach of Siva's gruesome marriage procession to Umā's home :—

Bibudha bōli Hari kahēu nikaṭa purn̄ īeu |  
 Āpana āpana sōju sabakiñ bilagācu || 97 ||  
 Pramatha-nātha kē sāthā Pramatha-gana rājahiñ |  
 Bibidha bhānti mukha bāhana bōkha birājahiñ || 98 ||  
 Kamatha khapara madhi khāla nisāna bajāwahiñ |  
 Nara-kapāla jala bhari bhari piākiñ piāwahiñ || 99 ||  
 Bara anuharata barāta banī Hari hānsi kaha |  
 Suni hia hānsatu Mahēsu kōli kāutuka maha || 100 ||  
 Bada binōdu maga mōdu na kachhu kahi īvata |  
 Jāi nagara niarāni barāta bajāwata || 101 ||  
 Pura kharubharu ura harakshēu Achalu Akhanḍalu |  
 Paraba udadhi umageu janu lakhi bilhu-maṇḍalu || 102 ||  
 Pramudita gē agawānu biliñi barātahi |  
 Bhabharē banai na rahata na banai parātahi || 103 ||  
 Chalē bhāji gaja bāji phirahiñ nahin phērata |  
 Bālaka bhabhari bhulāna phirahiñ ghara hērata || 104 ||  
 Dīnha jāi janawāsa supāsa kič sabu |  
 Ghara ghara bālaka bāta kuhana lāgē taba || 105 ||  
 Prēta betāla bardī bhūta bhayānaka |  
 Barada chādhā bāra bhāura subai kubhīnaka || 106 ||  
 Kusala karai karatāra kahahiñ hama sānchia |  
 Dēkhba kōpi biāha jiata jarīn bānchia || 107 ||  
 Samāchāra suni sōchu bhaeu mana Maiñuhīn |  
 Nārada kē upadēsa kawana ghara yai nahin || 108 ||  
 Ohhand. II. Ghara-ghāla-chāluka kuhā-priya kahītā parama paramārathi |  
 Taisī barēkhī kinhā puni muni sātā swārathī sārathī |  
 Ura lāi Umahiñ anēka bidhi jalapati janani ilukhe mānai |  
 Himawānu kahēu Isānu-mahimā agama niyama na jānai || 13 ||

(Siva, with his retinue of ghosts and goblins attended by all the other gods, approaches the bride's home. The gods, headed by Vishnu, can hardly conceal their laughter at his strange array). Hari addressed the gods and said ‘The city is now near. Let us each march separately, each with his own retinue.<sup>25</sup> Goblins will look best in attendance on their lord.’ (So Siva’s

<sup>24</sup> Aruna-chhand. 20 mātrās, with pause at the 11th. The last two syllables must be one mātrā each. The metre is not mentioned by Kellogg, or by Colebrooke in his essay on Sanskrit and Prākrit Poetry. It is described in the *Ganja-Prastāraka-Prakāśa*, of Rām Dās Udhist, which gives the first two lines of the Pārbati-mangal as an example. Harigiti-chhand, also called *Mahisharīc-chhand* is well known. Described by Kellogg on p. 20 of his prosody, not mentioned by Colebrooke. It has seven feet in each line ( $\frac{1}{2} \times 5$ ) + 6 + 2 = 28 mātras. Pause at the 16th instant, secondary pause at the 9th. The last syllable of each charan must be long. This is the standard of the metre, but there are many varieties, which, while having 28 mātras, with the last syllable of each charan long, do not follow the orthodox divisions. This is the case in the Pārbati-mangal.

<sup>25</sup> This is simply a piece of mischief on Hari’s part, to make Siva’s retinue more ghastly by contrast.

retinue assembled), conspicuous with many kinds of faces, vehicles and dresses. They played on kettle drums made of skin stretched over tortoise-shells or skulls, and filling human skulls with water they drink from them, and give each other to drink. Hari laughing cried, 'Like bridegroom, like procession;' and Mahēśa, as he heard his words, also laughed in his heart at the outlandish contortions of his followers. Sporting mightily they went along the road. No tongue could describe their diversions, as, when the procession neared the city, the music began. When the stir rose in the city, the Unscathed Mountain<sup>26</sup> rejoiced in heart, as the ocean swells when it sees the face of the Moon at its change. The heralds joyfully went forward to meet the God, but when they saw his procession, in terror they could neither stand still nor run away. The elephants and horses fled in dismay and the latter refused to answer to their reins, while the children ran for their lives in terror straight back home. (The procession) was led to its lodging place, where all arrangements for their comfort were made, while in every house the children began to tell (their elders) about their adventures. 'The bridegroom's people are demons, goblins, and frightful ghosts. The bridegroom is a maniac riding on a bull and of terrible exterior. We declare of a truth, that if God saves us, and we do not die of fright, we shall see countless weddings.' When Mainā heard the news, grief filled her soul. 'What house hath Nārada's counsel not destroyed?'<sup>27</sup>

*Chhand*.—A desolater of homes is he, a lover of strife, though he calls himself a seeker after supreme bliss. So also the seven sages, companions of their own selfish ends, have arranged this marriage.' Full of sorrow the mother lamenting took Umā to her breast, but Himālaya said: 'Not even do the Scriptures know the full extent of Siva's greatness.'

(5) *Janaki-mangal*. The marriage song of Sītā. Twenty-four stanzas, with the same metre as in the *Pārbatī-mangal*. Total 480 lines. The poem describes the journey of Rāma with Viśvāmitra from Oudh to Mithilā, the breaking of Siva's bow, and Rāma's marriage to Sītā. The following specimen describes the journey of the young princes, with the saint through the forest :—

*Giri taru bali sarita sara bipula bilōkahiñ ।*  
*Dhāruhiñ bila-subhāva bihaya mṛiga rōkahiñ ॥ 33 ॥*  
*Sakuchahiñ munihi subhālu bahuri phiri dwahiñ ।*  
*Tūri phūla phula kisalaya māla bandāvahīñ ॥ 34 ॥*  
*Dēkhi bināla pramūla prēma Kausika ura ।*  
*Kurata jāliñ ghana dhāra sumana barakhahiñ sura ॥ 35 ॥*  
*Balhi Tādākai Rāma jāni saba lāyaku ।*  
*Bidyā mantra rahasya dīā muni-nāyaka ॥ 36 ॥*  
*Maga-lījanha kē kuratu suphula mana lōchana ।*  
*Gor Kausika ākrumahiñ bipra bhaya-nōchana ॥ 37 ॥*  
*Māri nisdeharu-nikura jujūn karanōden ।*  
*Abhaya kī muni-brimla jugata jasu ydeu ॥ 39 ॥*  
*Bipra suīhu-suīru-kāju mahāmuni mana dhari ।*  
*Rāmachiñ chalā līmā dhāruñcha-makha misu kari ॥ 40 ॥*  
*Gautama nārī usthāri patīhai patī-llāmahiñ ।*  
*Janaka-nagaru lai garn mahāmuni Rāmalahiñ ॥ 41 ॥*  
*Chhand. ॥ Lai yacu Rāmahiñ Chālhi-suana bilōkī pura karakhē hiē ।*  
*Muni-rāu ayē lēnā den sachīwa guru bhūsura liē ॥*  
*Nṛīpa gākē pārya asīsa pāi māna lālara atī hiē ।*  
*Abulālei Rāmahiñ anubhavata janu Brahma sukha sau gunarid ॥ 5 ॥*

<sup>26</sup> So I translate *achala akhamalā*, in the sense of Umā's father, the Himālaya. It may also be translated 'the firm, the unbroken one,' i.e., Siva.

<sup>27</sup> Nārada was a great stirrer up of dissension and was the author of the ruin of many families.

The princes looked about them at the mountains, trees, creepers, rivers and large lakes, and in their boyish way ran after the birds and deer to try to catch them. Then remembering in awe the saint, they would turn back to him in fear, and, plucking fruit, flowers and tender twigs, would weave them into garlands. Love filled Viśwāmitra's heart as he watched the playful sport. The clouds cast shade, the gods dropped flowers on them. When Rāma had slain Tādakā, the mighty saint knew that he was all-fitted for his task, and imparted to him the mystic charm of knowledge. Satisfying the hearts and eyes of the people on the way, driving away the fears of the holy men, they arrived at Kasi's hermitage. There the boy prince attacked and defeated the demon army, and gave the hermits security for their sacrifices, while the whole world sang his glory. Then the great saint, intent upon the needs of Brāhmaṇas, saints, and gods, induced Rāma to accompany him (to Mithilā) on the pretext of the sacrifice of the bow. On the way the prince wrought salvation for Ahalyā, Gautama's wife, sending her to her husband's abode, and then, the great saint conducted Rāma to Mithilā, the city of Janaka.

*Oh hand.* The son of Gādhi (Viśwāmitra) conducted Rāma, and gazed upon the city with his heart full-filled with joy. Hearing of his arrival, the king (Janaka) with ministers of state and honorable Brāhmaṇas came forth to meet the lord of saints. The king himself clasped his feet and earned his blessing, showing him hospitable reverence: and then, his eyes fell upon Rāma, he felt as if the Almighty had multiplied his happiness thousand times.

(6). Sri Ramajña, or Sri Ramāgya, or Rām-Sagunabali. The Commands of the Holy Rāma, or The Collections of Rāma-omens. Metre Dohā. In seven *adhyāyas* or lectures of seven *saptakas* or septads, each containing seven pairs of dohās. Each *adhyāya* forms a sort of running commentary or summary of the corresponding kāṇḍa of the Rāmāyana. Each verse or pair of dohās is used as a means of foretelling the success or otherwise of anything undertaken. It is a kind of *Sortes Virgilianæ*. The inquirer takes three handfuls of lentil seed. He counts the first handful out by sevens, and whatever number remains over, is called the number of the *adhyāya*. Again he counts out the second handful in the same way, whatever is over is the number of the *saptaka*; and similarly, whatever number is over in the third handful is the number of the dohā. Thus if there are 53 seeds in the first heap, the number of the *adhyāya* is 4 (i.e. 49 (=  $7 \times 7$ ) + 4. If there are 108 in the second heap, the number of the *saptaka* is 3 ( $15 \times 7 + 3 = 108$ ), and if there are 15 in the third heap, the number of the dohā is one. In this case the verse which is to be accepted as an omen is the first verse of the third septad of the fourth lecture. If the number of any handful is exactly divisible by seven, then the remainder is considered to be seven. There are other ways of finding out the verse based on the same principle, which need not be detailed here. The following is a specimen of this work. It is the third septad of the third lecture:—

Mūyā-mrigu pahichāni Prabhu chalē Siya-ruchi jnī !  
 Buñchaka chōra prapañcha-krita saguna kahabu hituhāni || 1 ||  
 Siya haruna-abasara saguna bhaya sansaya santāpa !  
 Nāri-kāja hita nipaṭa gata pragāta parābhava pāpa || 2 ||  
 Gidha-rāja Rāvana samara ghāyala bīru bīrāja !  
 Sūra sujusu sañgrāma mahi maranu swādhību kāja || 3 ||  
 Rāma Lakhanu bana bura bīkula phirata Siya-sulhi lēta !  
 Sūchata saguna bīkhālu bāda asubha arishṭā achēta || 4 ||  
 Raghubara bīkula bīhanju lakhi sō bīlki dou bira !  
 Siya-sudhi kahi Siya Rāma kahi teji dēha mali-dhīra || 5 ||  
 Dasaratha tē dasa-guna bhagati sahitā tsu hari kaju !  
 Sūchata bandhu samēta Prabhu kripā-sindhu Raghu-rāju || 6 ||  
 Tulasi sahitā sanēha nita sumirahu Sītā Rāma !  
 Saguna sumangala subha saddā adi madhya parināma || 7 ||

Though he saw through (Mûricha's disguise as) the false deer, the Lord, knowing Sîtâ's longing, went forth. This must be called a disastrous omen of a deceiving thief, produced by illusion.

The omen of the opportunity for the rape of Sîtâ is one of fear, and doubt, and anguish. Especially in reference to a woman's actions, doth it portend defeat and sin.

The Vulturo-king fought with Râvâna, and, wounded, shone forth as a hero. In the contest (this is the omen of) the glory of the valiant—that is death in cause of the Good Master.

Râma and Lakshmana wander distraught through the forest, seeking for news of Sîtâ. They point to an omen of great sorrow, of unlucky, senseless misfortune.

When Râma saw the bird (Jaṭâyu, the vulture-king) distraught, and he saw the two heroes, he gave him news of Sîtâ, and, crying 'Sîtâ Râma,' with steadfast soul gave up the ghost. (This is an omen of salvation after death.)

The Lord Râma, the Ocean of pity, performs the funeral ceremonies of that (vulture), whose faith was ten times that of Duśvratha, and with his brother, grieves for the loss of his friend. (This is a good omen for those who believe.)

O Tul'sî, ever meditate with love on Sîtâ and Râma,—an omen ever fortunate and lucky, at the beginning, at the middle, at the end.

The following interesting legend about the composition of the *Râmâyâ* has been communicated to me by Bibû Râm Dîn Singh. At that time the Râjâ of Kâsi Râj Ghât in Banâras was a Galawâr Kshattriya (to whose family the Râjs of Mânâ and Kantit now belong). His son went out on a hunting expedition with the army, and one of his people was killed by a tiger. This gave rise to a rumour, which reached the king, that it was the prince who had suffered, and full of anxiety he sent to Pah'lâd Ghât to summon a well-known astrologer named Gangâ Râm Jyôtishî. On the astrologer's arrival he asked him to prophesy the exact time at which the prince should return from his hunting expedition. If his prophesy turned out true he would be rewarded with a *lakh* of rupees, but, if false, his head would be cut off. Dismayed at this peremptory order, Gangâ Râm asked for time till tomorrow morning to calculate out his answer, and under this pretext obtained permission to return to his house at Pah'lâd Ghât, where he spent some very bad quarters of an hour.

His dearest friend was Tul'sî Dâs, who was living close by in the suburb of Asî, and the two holy men were in the habit of meeting constantly and at the time of evening prayer taking the air in a boat on the river Ganges; accordingly, on this evening, Tul'sî Dâs came in his boat to Pah'lâd Ghât, and called out for Gangâ Râm who, however, was too much occupied with his own unhappy thoughts to notice the cry, though it was repeated again and again. At length Tul'sî sent a boatman to see what was the matter, who returned with a message that the Jyôtishî was just then unwell and would not go out that evening. On hearing this, the poet landed and went to his friend's house, and seeing him in tribulation asked him what was the matter. On being told the curse, Tul'sî Dâs smiled and said, 'Come along. What cause for tribulation is this? I will show you a means of extricating yourself, and of giving a correct reply.' Consoled by these words, and trusting fully to Tul'sî Dâs's almost divine knowledge, Gangâ Râm went out with him and, as usual, offered his evening prayer. On their returning together to Pah'lâd Ghât, after nightfall, Tul'sî Dâs asked for writing materials, but no pen or inkstand, only some paper could be found. So the poet took some catechu out of his betel box for ink, and began to write with a piece of ordinary reed (not a reed pen). He wrote on for six hours without stopping, and named what he had written, *Râmâyâ*. He gave the manuscript to Gangâ Râm, and showing him how to use it for purposes of divination (as previously explained) went home to Asî. Gangâ Râm then consulted the oracle, and found that the prince would return all well next evening. Early in the morning he went to Tul'sî Dâs, and told him what he had divined from the manuscript. The poet directed him to go and tell the

Rājā accordingly. He therefore went to Rāj Ghāt, and declared to the Rājā that the prince would return all well that evening. The Rājā asked at what hour, and the astrologer replied ‘one *gharī* before sunset.’<sup>28</sup> Thereupon the Rājā ordered Gangā Rām to be kept in confinement till further orders. Sure enough, at the very time predicted by the astrologer the prince returned, and the Rājā, overcome with joy at his arrival, forgot altogether about the former, and his promised reward. Five or six *gharīs* after nightfall, Gangā Rām sent word to him that the prince had returned, and asked why he was still in prison. Then the Rājā remembered and hurriedly calling for him, offered him with much respect the promised *lakh* of rupees. Gangā Rām at first replied, ‘Mahārāj, neither will I take this money, nor will I ever practice prophecy again. It is too dangerous. A moment’s inadvertence may cost me my head.’ The Rājā, full of shame, replied, ‘What I said, I said when I was not responsible for my words. Show favour to me by forgetting them, forgiving your humble slave, and accepting this money.’ The astrologer at first consented to take a small sum, but the Rājā would hear no excuse, and insisted on sending him and the whole *lakh*, to his home in charge of a guard of soldiers. Gangā Rām, took the money direct to Tul’si Dās at Asī, and laid the whole amount at his feet. The poet asked him why he had brought it. ‘Because,’ replied the astrologer, ‘the money is yours, not mine. Why should I not bring it to you? My life has been saved and the money earned by your grace alone. It is for this reason that I am come to you. It is more than enough for me that my life has been saved.’ ‘Brother,’ said the poet, ‘the grace was not mine. All grace cometh from the Holy Lord Rāma and his blessed spouse Sītā. You and I are friends. Without Rāma’s grace, who can save whom, and who can destroy whom? Take now away this money to your home, where it will be useful. What need have I of this world’s goods?’ But Gangā Rām refused to be persuaded, and these two good and holy men spent the whole night arguing as to who was the rightful owner of the money. At dawn, Tul’si Dās was persuaded to keep ten thousand rupees, and helped the astrologer to convey the remaining ninety thousand to the latter’s house. With the ten thousand rupees, he built ten temples in honour of Hanumān, with an image of the God in each. These ten temples exist to the present day, and may be known by the fact that they all face south.

Tul’si Dās is believed to have composed other works to assist divination,<sup>29</sup> but the one which is admitted on all hands to be authentic is the *Rāmāgyā*, of which the copy written by his own hand, with the reed-pen, and the catechu ink, was in existence at Pahād Ghāt up to about thirty years ago. As stated above, a largo number of verses of the *Rāmāgyā* are repeated in the *Dōhābālī*.

(To be continued.)

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS.

DHAMMACHETI, 1476 A. D.

BY TAW SEIN KO.

(Continued from p. 159.)

Evam Laṅkādipē sāsanapatiṭṭhānatō chasu vassasatēsu kiñci aparipunṇēsu yēva, Laṅkādipē bhikkhū tidiā bhinnati : tayo nikāyā jūtū. Tēsu Mahāvihāravīśinikāyō v'accantaparisuddhō dhammavādī; sēsā dvē nikāyā aparisuddhō adhammavūdinō. Tatō paṭṭhāya Laṅkādipē anukkamēna dhammavādinō appatarū dubbalū; adhammavūdinō pana bhikkhū bahutarā balavantā. Te vividhā apatipattiyō duppatipattiyō vū paṭipajjanti. Tēna sūsanam samalam sakaṇṭakam s'abbudam jātam.

Laṅkādipē sāsanapatiṭṭhānatō dvēsattādhika catusatādhikē vassasahassē, Satthupari-nibbānatō pana atī 'uttarasattasatādhikē vassasahassē vītvattē, Sirisāṅghabōdhī.

<sup>28</sup> Pandit Sudhākar Dvivēdi justly points out that this sentence marks the whole story as apocryphal. The *Rāmāgyā* cannot be used for such divination as this. It only discloses good or bad omens for commencing a new work. See *dōhās* 1-3 of the last septad, where this is clearly stated.

<sup>29</sup> The *Rām Salākhī* is one.

**Parakkamabāhumahārājassa** **Lañkādīpē** rajjabhisēkapattato atthārasamē vassē, rājā apatiptiduppaṭipattiyō patipajjanṭūnam sāsanāvacarikānam bhikkhūnam dassanē, sāsanassa uppanna-mala-kantak'-abbuda-bhāvam īatvā: "Yadi mādisō sāsanassa uppanna-mala-kantak'-abbuda-bbāvam jānitvā pi, yathā sāsanām parisuddham bhavēyya; tathā byāpāram anāpajjityā v'upēkkhakō viharēyya; tathā sati Sammāsambuddhē sukara-pemābhīpasāda-gārava-cittikāra-bahulō na bhavēyya. Appēva nāmāham Uduñbaragirivasi Mahākassapathērapamukhassa sammapatiptipatipannassa dhammavādinō Mahāvihāravāsisāṅghass' upatthambhakam katvā, yath Āsōkō dhammarūjū Möggaliputtatissamahāthēram upanissayam katvā, vibhajjavādi Sammāsambuddhō ti vadantass' accantaparisuddhassa dhammavādinō mahatō bhikkhusāṅghass' upatthambhakam katvā, sassatādivādi Sammāsambuddhō ti vadantē aparisuddhē saṭthisahas-samattē pāpabhikkhū uppabbājētvā, sāsanassa visōdhanam karēyyan ti. Evam ēvāham pi apaṭipatti-duppaṭipattiyō patipajjanṭē aparisuddhē adhammavādinō bahū pāpabhikkhū uppabbājētvā, Mahāvihāruvāsinikāyam ēkanikāyam avasēsētvā sūsanavisōdhanam karēyyan ti" cintētvā, tathā katvā, sāsanavisōdhanom akāsi. Bhikkhūnañ ca katikavattam kārāpēsi. Pacchāpi ca Vijayabāhurājā ca, Parakkamabāhurājā ca, sāsanavisōdhanatham katikavattam kārāpēsum.

Tatō paṭṭhāya Laṅkādīpē accantaparisuddhassa sammāpatipattipatipannassa dhammavādinō Mahāvihāravāsibhikkhusaṅghassa pavēṇibhūtō ēkanikāyabhūtō bhikkhusaṅghā yāv' ajjatanā pavattati.

"Tasmā byattē paṭibalō bhikkhū sammad ēvayācanēn 'ajjhēsētvā, Lañkādipē supari-suddham upasampadam sammāharāpētvā, imasmim Rāmaññadēsē patitthāpētvā, saddhūsampannūnam upasampadāpukkhūnam kulaputtanam tad upasampadam gāhāpētvā, sāsanam nirāsai k'upasampalakkhāvijjanōna parisuddham pariyūdatam hutvā, yāvapañcavassasahassa-parimānakālupariyant-pavattanamuttham karoyyan ti." Tatō Rāmādhīpatirājā Möggalāna-thēradayō bāvisatithērē nimantētvā ūvam ūyuci: "ambukam idāni bhantē, Rāmaññadēsē bhikkhūnam upasampadū sūsūnikā viya khuyeti. Tasmā sāsanāk'upasampadādhinam sūsanañ kathām yāvapuñcavassasutulakānparimānakālupariyantū thassati? Sīhṇadipē ca bhantē, sāsanapatiññūnatō paññālyā yāv' ujjatañ accanta parisuddhō Mahāvihāravāsisaṅghaparamparabhūtō bhikkhusaṅghō pavattati. Yuli bhantē, tumhe Sīhṇadipam gantvā, Mahāvihāravāsisaṅghaparamparalibhūtusūngalō purisudhīlai garahaparūpavādamattavirahitam gapam uccinītvā, Sammāsambuddha-dēha-sitali-karaṇaṭṭhānabhbūtāya Kalyāṇīgaṅgāya sajjitāyam udakuk-khēpasimāyam upasampadam sammāharāyyātha; tad upasampadam sāsanabijam katvā, rōpētvā, idha Rāmaññūndēsē suklakkhūsampannūnam upasampadāpukkhūnam kulaputtanam upasampad 'aikurumā nippromjñpūryāvāma. Tathā sati sāsanam idam parisuddham hutvā, yāvapañcavassasahassaparimānakālupariyantū flūssati.

Sihāṇḍīpagumāmāñ ca bhantē, tumhākāñ mahāpphalāñ bhavissati, mahānisāṁsañ. Sihāṇḍīpāñ patti hi bhantē, tumhā tutha Siridūḥśūdhūtuñ ca, Dakkhināsūkhādayō Bōdhirukkhē ca, Ratanacūtiyāñlī cūtiyāñlī ca, Samantakūṭaprabhatamattakē ḫitāñ Bhagavatō Padavalañjace-tyāñ ca, vandituñ ca pūjituñ ca lacekāyyātha. Tona bhantē, tumhākāñ anapaka puññābhissandō valdhissati. Tasmiñ Sihāṇḍīpagumāmāñtuñ tumhākāñ santikē varam ūsisūmāti.”

Atha tē thērū Sūsumanvujḍhihētukattū: "Mahārāja, dhammikā tē varāsisā. Sihaṭadipagamanañ ca nō accentum evānayyakō puññābhiseñdō vaḍḍhissati. Tasmā varan tē damma, Sihaṭadipam cacchissūmāti" yutvā vutīññum adanisu.

Atha rājū thārūnānī patisānānām labhitvū : patināsaphala-suvanṇaviracitām thūpikōparipatitthā-  
pitām mahagg' indra-nīla-mayūrim ēkūm sēlapattāñ ca ; saṭṭhiphala-suvanṇabhisañkhataṁ  
sādhurakupidhūnu-pattāñ ca ; tīnūphala-suvanṇaparikataṁ suvanṇabhiṅgūrañ ca ; tīnsaphala-  
suvanṇa-sujjitañ dvādassukkha-taṁbhū-pōṣakañ ca ; tūttisaphala-suvanṇabhisañkhataṁ cētiya-  
sañthānam suvinṇamayudhūtumandirañ ca ; phalikamayañ dhātumandirañ ca ; masāragalla-  
sadisa-kñcamanū-purisāñkhatañ dhūtumandirañ ca ; suvanṇamālañ cāti ; —— etthakām Siridā-  
thādhūtupūjusukkāram abhisāñkuri putisajjī.

Ratanacetiya-Padavalañja-bavisa-Bodhirukkha-pujanatthaya ca : nannavaṇṇani pañcasitivitānāni ca ; suvannalimptē madhusitthamayē paññāsamahādipē ca ; suvannalimptē madhusitthamayē paññāsamahādipē cabbhisankhari.

Sihaladipavāsinam mahātherānam atthaya : sukhumānam kappasadussūnam cattālisamañ-jūsē ca ; kōsēyyamayāni ca kappasamayāni ca rattavaṇṇa-pitavāṇṇa-cittavaṇṇa-dhavalavāṇṇa-vāsena nānāvaṇṇāni visatipāvurānāni ca ; cittavaṇṇāni Haribhūñjadēsiyāni visatitambulapetakāni ca ; catassō sēlamayakunḍikāyō ca ; attha<sup>1</sup> Cinadēsiyā cittakunḍikāyō ca ; visati Cinadēsiyā bijaniyo ca patisajji.

Api ca Rāmaññadēssarō dhavalagajapatibhūtō Rāmadhipatirājā Sihaladipavāsinam ayyānam mahātherānam sakkaccaṁ abhvādētvā, sandēsapāṇṇam idain nivēdēsi : " Siridāthādhātādipujanatthaya bhantē, mayā pahitō pūjāsakkārēhi Siridāthādhātādayō pūjētum byāparām karēyyātha. Sasissēhi bāvisatiyā thērēhi saddhiṁ pēsītā Citradūta-Rāmadūtabhidhāna saparijanā Siridāthādhātum passitum vā, vanditum vā, pūjituṁ vā, yathā labhissanti ; tathā, ayyā, vāyāmām karōntu. Siridāthādhātu-dassanābhivādaṇapūjanāni katvā, sasissā bāvisati thērā Mahāvihāravānipabhūtabhikkhusaṅghatō garahaparūpavādaṁ mattavirahitām ganam uccinītvā, Bhagavatā nahānaparibhōgēna paribhūttāya Kalyāñīgaṅgāya sajjitūyam udakukkhē pasimāyam upasampadarām yathā labhissanti ; tathā ayyā, vāyāmām karōntūti." Ēvam Sihaladipavāsinam mahātherānam pāhetabbasandēsapāṇṇam abhisankhari.

Sihalissarassa pana Bhūvanēkabāhurājassa : dvīsataphala-rūpiy' agghanikū dvō nilamaṇayō ca ; timśādhikacatusataphal'agghanikē dvē lōhitāukamaṇayō ca ; dīghakañcukatthāya katāni givakkhakañitamabāpādātthānēsu parisaukhatacittakāni mahagghāni cattūri Cinnapāṭṭāni ca ; dhavala-nilavaṇṇāni bhasmanibhāni purimapupphikāni tiṇi gbana-Cinapāṭṭāni ca ; dhavala-nilavaṇṇāni bhasmanibhāni matthāni dvē ghana-Cinapāṭṭāni ca ; dhavuluvaṇṇām matthām ēkām ghana-Cinapāṭṭāni ca ; haritavaṇṇāni vāyimapupphikāni dvē ghana-Cinapāṭṭāni ca ; haritavaṇṇām matthām ēkām ghana-Cinapāṭṭāni ca ; mōcakavaṇṇāni matthāni dvē Cinapāṭṭāni ca ; pitavāṇṇāvāyimapupphikām ēkām ghana-Cinapāṭṭāni ca ; rattavaṇṇa-vāyimapupphikāmōkām pēlavā-Cinapāṭṭāni ca ; dhavala-nilavaṇṇāni bhasmanibhām vāyimapupphikāmōkām pēlavā-Cinapāṭṭāni cāti : visati Cinapāṭṭāni, Pavītyābhidhānabhīyāni visatiticatrakōsūyavatthāni ca ; camnakōsāvirahitānātattarikānam dvēphalasatāni cāti ;—ētthakām pahōnakām patisankhari. Sihalissarassa Bhūvanēkabāhurājassa Sihalavāsikamahātherānam pahitō sandēsapāṇṇō vuttavacanasadisēna sandēsavacanēna viracitām suvannapāṭṭāni ca patisankhari.

Ēvam rājā yaṁ yattakām patisankharitebbam tam sabbam patisankharitvā, bāvisatithērānam ticivaratthāya, sukhumakappasadussūnam catucatīlīsāmāñjūsāni ca ; Marammadēsiyāni unṇāmayāni bāvisatipāvurānāni ca ; bāvisaticitracammakhaṇḍūni ca ; Haribhūñjadēsiyāni sapidhānāni bāvisaticitratambulapetakāni ca dātvā ; maggantarupuribhuyatthānya ca, bliōsajjatthāya ca, bahum dēyyadhammañ datvā ; tēsām sissabhitūtāni pi bāvisatibhūlikkhūnum būvisati-Katiput-tābhidhānavatthāni ca : Marammadēsiyāni ghanapupphāni būvisatipāvurānāni ca datvā ; sissēhi saddhiṁ tē bāvisatithērē Citradūta-Rāmadūtabhīdānānam dvīnam dūtānam appētēvā yathāvuttām dhātupūjāsakkārañ ca ; Sihaliyānam mahātherānam pūlētubhūlūdūyayalhammañ ca, sandēsapāṇṇāni ca, Bhūvanēkabāhū-Sihalissarassa pahōnakāni ca, sandēsasuvāṇṇapāṭṭāni ca dūtānam hatthē adāsi. Bāvisatiganānañ ca thērānam dubbhikkhādyuntarāyē sati, catupaccayam uppādarām katvā dātum, suvannajētakāni dvēphalasatāni dūtānam adāsi. Tatō sasisse Möggalānathērādayō ēkādasathērē Rāmadūtēna saddhim ēkanūvam abhirūhāpēsi. Sasisse Mahāsivalitherādayō ēkādasathērē Citradūtēna saddhim ēkanāvam abhirūhāpēsi.

#### REVERSE FACE OF THE SECOND STONE.

Atha Rāmadūtabhīruhā nāvā muni-sikhi-nūga-sakkarājē mūghamāsassa kālapak-khē ēkādasamiyām ādiccavārē Yōgābhīdānanādīmukhatō nikhamitvā, samuddam

<sup>1</sup> Cha in MS. (B).

pakkhantā. Citradūtābhīruñjhā pana nāvā māghamāsassa kālapakkhē dvādasamiyam candavārē Yōgābhīdhānaudīmukhatō nikhamitvā, samuddam pakkhanditvā, chēkēna niyamānā, phaggupāmāsassa kālapakkhē atthamiyam Kalambutitham patta.

Tatō Bhūvanēkabūhu-Sīhaṭarājā taṁ pavattim sutvā, phagguṇamāsassa kālapakkh' upōsa-thadivasē, tēsam ēkādasanuñam thūrānam Citradūtassā ca paccuggamanam kārapētvā, Rāmādhipatimahārājēna dhalavalagajapatiñkladnppaṭēna sammānuñnam atidhavalatarasañkhakunda-kumuda-sarada-candikā-samūna-gajapati-bhūtūna saddhādyanekaguṇagaṇasamañginā pahitasandēsa-paññabhūtām Citradūtēn' ūnūtān suvaṇṇapāṭēn vācāpētvā, ativiya pītisōmanassajātō. Thērēhi ca Citradūtēna ca sammūḍanīyām kathluñ sūrūpiyām vītisūrētvā, sayam ēva vutthahitvā, kappūrēna saddhiñ tumbūladānañ katvā, thērēnam nivāsanāṭhānañ ca piñdapātapaccayañ ca dāpētvā, Citradūtassā ca nivāsanāṭhānañ ca paribbayañ ca dāpēsi.

Punadivasū Citravālūto Rāmādhipatimahārājēna pahitadēyyadhammēna saddhim Sihāladēsi-yānam mahāthērānam sandēsapuṇyam adāsi. Atha tō mahāthērā : "yathā Rāmādhipatimahārājassa ruccati, tathā karissūnāti" puṭīñam akāmsu.

Tatō Citradūtanānāvābhīruṇīhā ūkādasathērū, Rūmadūtanānāvābhīruṇīhānaṁ thērānam assāmpat-tattā : “yāv’ ētē sainpūpiñissanti, tāva mayām Sihalaraññō āyācītvā<sup>3</sup> (idh’ēva Lañkādipē vasissāmāti cintētvā tath’ōva Sihalaraññō āyācītvā, tēsam Rūmadūtanānāvābhīruṇīhānaṁ thērānam āgamanaum āgamanto vasiññu.

Atha Rāmadūtābhīrṇī nāvī)<sup>3</sup> Annarūdhapuragāmimaggōnāgatattā cavitvā, gamanakālē patilōmavūtēnāgrāntī kicchēna kāśirēna gantvā, citramāsassa sukkapakkhē navamiyam ādiccavārē Valligūmāni sampattā.

Tasmim pana Valligūmō Garavi nūma Sihaliyāmaccō raññō dāmarikakammaṁ katvā patīvasati. Tassā nāvāya sampitakūlō panī, Sihalaruññō kūnītthabhlūtā nāvūbhiraļhō yōdha-bhiruļhī bhuhunāvīhi sauddhiñ, tēnu dūmūrikāmaccēna sudhiñ in yujjanathāyābhivāsi. Tatō sō amaccō bhītō patījujjibhitān asakkōntō, tūnīla gūmā nikhamitvā palāyitvū, vanam pāvisi. Tatō raññō kūnītthabhlūtā Valligūmān lubhitvā patīvasati. Dāmarikassa panāmacassa sēnikārayōdhhūnī Valligūmāssa ca Juyavādīlūnūnagarāssa c'antarū tasmim tasmim thānē nīlyitvā, gūtīgantūnūnī jnānāmānī mātāvīyukarntī, thērōnī ca Rāmadūtō ca Jayavaddhananagarām gantum icchuntēnī pi, raññō kūnītthabhlūtā tēsa ūkūsam nādūni. Tasmim pana nēga-sikhināga-sakkarūja-bhūtō sāmūvacchurō durūsalhabhāvā poṭhamāsaṭhamāsassa kālapakkhē dutiyāyām tithiyam ūv' ūkūsam labhitvū, thērā ca Rāmadūtō ca Valligāmatō nikhamitvā, magganturagamānōna pañcadivasāni vitināmētvā, atthamiyām Jayavaddhananagarānī sampattā.

Tatō Bhūvanēkabāhu Silañjamunijindō thérānañ Rāmadūtassa c'āgamanapavattim sutvā, pacuggumajauñi kārāpūtvā, Rāmadūtāna samānitañ Rāmādhiputimahārājassa suvappatiñam vācāpūtvā, paññulita hūluyō vuttamayen' ēva kattubhāpatiñanthārañ katvā, thérānam Rāmadūtassa ca pindupālañ ca paribhayañ ca dāpētvi, nivāsanathūnam adāsi.

Punadivusā Rāmādūtō Hūāsuvatīputrādhipēna ratiñā pahitam dēyyadhammañ ca sandēsa-paṇḍañ ca Sīhakulokiyūnam mahāthērūnam udāinsu. Tō sabbē pi mahāthērū Citradūtassa viya Rāmadūtassapī pātiññānu udāinsu.

Tatō parum ēkunūsē vītivuttē, Citrudūtanāvābhīrañhā Anurādhapurāgatā thērā Ratanacetiyañ ca, Maricivutticetiyañ ca, Thūpārūmucetiyañ ca, Abhayagiricetiyañ ca, Silūcetiyañ ca, Jetavanacetiyañ ca, Dakkhīpāsukhānū Muñhāñdhīrukkuñ ca vanditvū, Lōhapāsadañ ca passitvū, tesu tēsu cōbīyanugāñsu kuttakhlāñ tīpūlalāvāñapāñkūrāpaharāñakiccāñ sūmatthiyā 'nurūpatō katvā, pūjāsakkūrūpabhuñ vattupatiptim pūrūtvā, paccāgantvā, Jayavaddhananagarām sampatiñ.

<sup>a</sup> Lacuna supplied from MS. (A).

Tatō Sīhalarājā nāvādvayābhīruļhā sabbē pi thērū samāgatā tēsaṁ Siridāthādhātum dassētuñ ca, vandāpētuñ ca, kālō sampattō ti mantvā, dutiyāsalhamāsassa kālapakkhassa pātipadabhitūtē ādiccavārē vass' upanāyikadivase, sabbañ Siridāthādhātumandirapāsādām alaikārāpētvā, cēlavitānam bandhāpētvā, gandha-dipa-dhūmamālāhi pūjāpētvā, Sīhaladēsiyē mahāthērē ēkamantam vasāpētvā, sasissē nāvādvayābhīruļhē bāvisatinahāthērē ca nimantāpētvā, Citradūta-Rāmadūtē ca pakkōsāpētvā, suvaṇṇamayamaṇdirē Siridāthādhātum nīharāpētvā, te bāvisatithērē ca Citradūta-Rāmadūtē ca passāpēsi, vandāpēsi, pūjāpēsi. Tatō Sīhalarājā Rāmādhīpatiraññō sandēsam anussaritvā, tēna pahitē suvaṇṇamayadhātumandirē Siridāthādhātum tħapāpētvā, tass' upari sētachattam dharūpētvā, dhātuyā pūritaṁ suvaṇṇamayapattañ ca, suvaṇṇamayabhiṅgārañ ca, suvaṇṇamayaṁ dvādasakōṇam tambūlapēṭakāñ ca, tħapāpētvā, bāvisati-thērānañ ca, Citradūta-Rāmadūtānañ ca dassētvā: "tumhō ca bhantō, Citradūta ca, Rāmadūta ca, Sētagajapatissa yathā sandēsākāraṁ mē jānāntūti" īha. Tatō param Sīhalarājā: "Sētagajapatissa yathā sandēsam karissāmīti," Sīhalijāmacce īñāpētvā, nahānaparibhōgēna Bhagavatā paribhuttāya Kalyāñigaṅgāya nāvāsaṅghātām kārāpētvā, tass' upari pāsādām kārāpētvū cēlavitānam bandhāpētvā, nānāvidham pi vitānōlambanām kārāpēsi. Vidūgamamahāthērañ ca Mahāvīhāravāsipavēñihūtabhikkhusaṅghatō pi garahaparūpavāñdāmūttavirahitām gaṇam uccināpēsi. Tadā Vidāgamamakūthērō Dhammakittimahāthēra-Vanaratanamahāthēra-Pañcaparivēñavāsi-Maṅgalathēra-Sīhalarājayuvarājācariyathēradikam catuvīśatiparimāṇam gaṇam uccini. Evañ rūjā nāvāsaṅghātām paṭisajjāpētvā, gaṇāñ c' uccināpētvā, dutiyāsalhamāsassa kālapakkhē ēkādasamiyam buddhavārē Dhammakittimahāthērō adnyō kaunmakārakē catuvīśatibhikkhū nimantāpētvā, nāvāsaṅghātām abhirūlhāpētvū, tūsuñ catucattālīsānam Rāmaññādēsiyānam bhikkhūnam upasampūdanām kārāpēsi.

Tatō Sīhaladēsiyānam mahāthērānam pubbē paradēsatō ūgatūgatānām bhikkhūnam upasampadānakilē yathācīṇñānurūpām tē catucattālīsa-Rāmaññābhikkhū gihībhāvū patiṭṭhāpētvā, puna Vanaratanamahāthērō kīsāyadūna-saraṇagamanadūna-vasēna pubbājūtvā sūmañerabhūmiyām patiṭṭhāpēsi.

Tatō param buddhavārassa rattiyam, Mōggalānathērō ca, Kumārakassapathērō ca, Mahāsivalithērō ca, Sāriputtathērō ca, Nāgasāgarathērō cāti: pañca thērū catuvīśatiparimāṇapassa gaṇassa santikē Dhammakittimahāthēram upajjhāyam, Pañcaparivēñavāsi-Maṅgalathēram ācariyam, katvā, upasampannā. Dvādasamiyam pana guruvūrassa rattiyam, Sumanathērō ca, Kassapathērō ca, Nandathērō ca, Rūhulathērō ca, Buddhavāṁsathērō ca, Sumanālathērō ca, Khujjanandathērō ca, Sōṇuttarathērō ca, Guṇasāgarathērō ca, Dhammarakkhitathērō cāti: dasāthērā pana Vanaratanamahāthēram upajjhāyam, Pañcaparivēñavāsi-Maṅgalathēram ācariyam, katvā, upasampannā. Tatō param tērasamīyam sukkāvārassa divākalē, Cūlaśumaṅgalathērō ca, Javanapaññāthērō ca, Cūlaśasapathērō ca, Cūlaśivalithērō ca, Mañisārathērō ca, Dhammarājikathērō ca, Candanasārathērō cāti: satta pi thērā Vanaratanamahāthēram upajjhāyam, Pañcaparivēñavāsi-Maṅgalathēram ēv' ācariyam, katvā, upasampannā. Tatō param cuddasamīyam sannivārē, tēsam sissā bāvisatidharabhikkhū Pañcaparivēñavāsi-Maṅgalathēram upajjhāyam, Sīhalarājayuvarājācariyathēram ācariyam, katvā, upasampannā.

Tatō Sīhalarājā upasampannē bāvisati-Rāmaññāthērō nimantētvā, bhōjētvā; bhōjanāvāsānē ēkam ēkassa ticīvarañ ca, Gōcaratidēsiyam ēkam ēkañ sūñiñ ca, vitānāñ ca, sīhurasōna lēkhitam ēkam ēkañ citracammakhaṇḍāñ ca, chēkōna cundakātōñābhīsūñkhatañ hutthidūntāmayañ ēkam ēkañ tālavantabijaniñ ca, ēkam ēkañ tambūlapēṭakāñ ca, datvā, puñ' īha: "Jambudipam bhantō, tumhē gantvā, Hamsavatipurē sūsanām ujjōtayiñsatha. Aññādīyyullhāmāndūnēna mē bhantē, kitti na hōti: sati kūrañ khippam ūva nāsānndhāmūmatā. Tasmā idūnāham tumhākām nāmapaññātiddānam dadēyyam. Iñvāñ bhantō, tumhākām yāvātāyukām sā tħussatiti" vatvā, Rāmadūtanāvābhīruļhānam: Mōggalānathēra-Kumārakassapathēra-Nāgasāgarathēra-Buddhavāṁsathēra-Nandathēra-Rūhulathēra-Sumanālathēra-Dhammarakkhitathērō-Cūlaśumaṅgalathēra-Kassapathēra-Mañisārathēra-sainkhūtānam īkūdāsānam thērā-

nam : Sirisaṅghabödhisämi-Kittisirimëghasämi-Parakkamabähusämi-Buddhaghösasämi-Sihala-dipavisuddhasämi-Guṇarataṇadharasämi-Jinälalikürasämi-Ratanamälisämi-Saddhammatëjasämi-Dhammärämasämi-Bhūvanëkaböhhusämi-niti kamēn' ēkādasanämänidatvā; Citradütanävabhöruṇhänä ca : Mahäsivalithëra-Säriputtathëra-Sumanathëra-Cüläkassapathëra-Cülanandathëra-Söñuttarathëra-Guṇasägarathëra-Javanapaññäthëra-Cüñasivalithëra-Dham maräjik a-thëra-Candanäsäratheṇa-sañkhätumäin ekädasanämän thërënaṁ : Tilökagurusämi-Sirivanara-tauṇämi-Maṅgalathërasämi-Kalyäñitissasämi-Candanagirisämi-Siridantadhütusämi-Vanaväsitissasämi-Ratanälalikürasämi-Mahädévesämi-Udumbargaragirisämi-Cülabhayatissasämi-niti kamēn' ēkādasanämän adäsi.

Tatō pana Rämadütanävabhöruṇhänä ēkädasathëra Rämadütëma saddhim Jayavadöhanatö nikkhomitvā, Valligümam ëva paccägatā. Citradütanävabhöruṇhänä pan' ēkädasathëra Samanta-kütapabbatamatthakö ḥitam Siripälañbhödhänam Paññalavañjacötiyam vanditvā, Jayavadöhanam ëra paccägatā. Valligümam paccägatā pan' ëtö 'kädasathëra bhaddamässassa sukkapakkhe dutiyäyañ buddhavürö, nävabhöruṇhänä paccägantvā, bhaddamässassa kälapakkhe dutiyäyañ guruvärë, Yögäbhödhänanadimukham pattā.

Atha khö Rämadütanävabhöruṇhänä thërënaṁ Yögäbhödhänanadimu-khasampatta-pavattim sutvā : "nakhlöpan' ötan' püñirüpañ, yañ mayam ajjhësitänam Sihälöpam gantvā, upasamupadasaumäñhärükünam tħerënañ yëna könaci parijanëna pèsëtvā, paceuggamanam kärüpötuh. Appöva nämähan kilmuiñ yëva Tigumpanagaram gantvā, tēsaḥassatulüparimäna-kamisüpusajjitarä mahägħanqam jivamäñnaku-Sammüsambuddha-kosadħatū-cetiyyassa assayujapuṇ-namiyam mihlupavärtuñalivus: püñjyyam, tatō nivatłetvā thërënañ paccuggamanam karëyyau ti' cintötvā : "yävñiham Tigumpanagarum pälupiñssäni; tūva bħaldantä Tigumpanagarë yëva vasantüli" samuddosupiñqam datvā, thërënañ visanuñħħänäñ ca, pindapätañ ca, patisaukharrüpötvā, samuddagüminiyä jöngħuñvay" örőħuñpötvā, nadligäñniyö nñvayö 'bhırühüpötvā, Tigumpanagarë vasäpösi.

Citradütanävabhöruṇhänä pan' ēkädasathëra — "Setaqnejpatissä bhantë, Rämadhipatimahä-räjass' anñéhi puhħiñ-puññäkärröhi, saħha mama pita-l-nurikkamnhäh umahärüjassa niccavalañjita-sataphula-parimäñjuiñ pħeußurriqavajiramäñjiparikatubuñ Siridäthäħħatubimbasañ khatañ dhammika-paññäkum u paliqitum dütam peseitum iceħlumi ; yävñ tessa dütassa nñvñ niżżejjitaparikammä hutv, tunħukah nñvñya saddhim öknitö guntum ubħiġġissati, tħov' ügnemethħati" Sihäläräjena vuttattu niyamacintanurüpp Rämadütanädeña-paccägantum yögyö yuttakül paccägantum nħlabhim. Tatō Citradütëma saddhim ēkädasusu thërësu Sihäläräjäñ dütam ügamantësu yëva Kalambutitħe püsñiñħħamħakuiñ katv, tħupitaw jaunkuñabhöruṇhänä jöngħuñvaiñ parüdhäbhödhänö viruddhamħavvälö użħabhitvā, samudlo ősindäpsej. Atha khö Sihäläräjäñ Citradütanävaya samuddosidħampruvaltin sutvā, thërë Citradütäñ c'óvan ilha : "yndi tumħukam nñvä n'atthi, mama dütäna miedħim ēkunavum ubħiġġitvā, pueriġuechħyyäthħati." Tatō thëra ca saparijanö Citradütö ca Sihäläräjasse dütäna salħiħim ēkunävabhöruṇhänä Kalambutitħatö nikkhomitvā, bħiħrasamuddagüminä nuggen u ġugntvā, Sihäläräjäñ-Jambudipänam antarä Sillamabħidħänasa-muddagüminä nuggen paccägatā. Atha Kalambutitħatö nikkhomantänam tesañ nñvä rattitħayö vitivatt, viruddħamħavvälöna philitutt samuddodkani nüggunañ pásäñasi ġġanam antarä patiħħitayö nñħaritum asak künnejyubħiġiñ iż-żejt, yattakä nñvÿa véludurudabbasambħürū santi, tē sabbū għabt, u l-impurañ katv, tħażżejjebħiġi Jambudipatirass' usannabħavvēna, Jambudipam pattä.

• Tadä Sihäläräjadtö paññäkärrum ubħiġvöni Sihäläräjäñ ëva paccägantum ārabbi. Thëra pana Citradütö ca patiħiż-va yem Nügħupiñtanath tēn' upasaukaminihsu; upasaukamitvā Nüga-patħiñ Pnħarrikuräumav il-harravat luuñ possitvā, Il-ħomur il-Dejħi kumwħidħänänam ubħiġġiñ Sihäläräjäñ Siridäthäħħituy. Lañkuidipänniñaklē, samuddal-ħiż- dhütupatiħħan' őkäse Cina-dësissarënä mahħarrijena küräpitüya mahägħuħħya, Buddhapatimah vanditvā, yëna disu-bħiġi Nüvutħabħidha napatħiñ lu d'avusurim. Tasmir pana patħtan ġ-Melimparkay-

bhidhānō ca Pacchaliyābhidhānō cāti: dvē paṭṭanadhihikārinō samvaccharē samvaccharē dvīhi nāvāhi vāṇijjatthāya parijanē pēsētvā, Rāmādhipatimahārūjassa paññākāraṁ pahitattā, tēna Rāmādhipatimahārājēna katapaṭisanthārattā ca, Rāmādhipatimahārājīni samupāsanti. Tēna thērānam cīvarañ ca, piṇḍapātañ ca datvā, vasanatīhānam datvā, samupāścūm. Citradūtassa ca paribbayañ ca nivāsanavatthañ cādaṁsu. “Nāvāgamanēkālē yē’ amhākāin bhantē, nāvābhīruḥā Sētagajapatiśa sakūsam ayyā gacchantū.” Atha khō Tilōkaguruthērō ca, Ratanālañkūrathērō ca, Mahādēvathērō ca, Cūlābhayatissathērō cāti: cattāro thērū catūhi bhikkhūhi saddhim tēsaṁ santikē paṭīvasiṁsu. Avasēsā pana sattathērū: “sattabhiikkhūhi saddhim Kōmālapaṭṭanē nāvam abhirūhissāmāti” Kōmālapaṭṭanam gantvā vasiṁsu.

Buddha-sikhi-nāga-sakkarājē pana visākhāmāsassa sukkapakkhē catutthiyām buddhavārē Tilōkaguruthērō ca, Ratanālañkūrathērō ca, Māhūlōvathērō cāti: tayō thērā Mālimparakāyābhidhānapaṭṭanādhikāranāvābhīruḥā, Cūlābhayatissathērō pana Pacchaliyābhidhānapaṭṭanādhikāranāvābhīruḥā, Nāvutībhidhānapaṭṭanatō pakkhantū. Tēsu pana tayō thērā thērattayābhīruḥāya nāvāya visākhāmāsassa kālapakkhē dvādasamiyām sukkavārē Nāgarāśipabbat’ōkkantanadimukhapattattā, jēṭhamāsassa sukkapakkhē pāṭipadadivasē aṅgāravārē, Kusimanagaram sampāpuṇiṁsu. Cūlābhayatissathērō ūṣaḥhamāsassa sukkapakkhē tērasamiyam aṅgāravārē Hāmsavatinagaram sampāpuṇi.

Kōmālapaṭṭanam gantvā sattabhikkhūhi saha vasantōsu sattasu pana thērēsu Maṅgalathēro nijasissēna bhikkhunā ca, Vanaratanathērsissēna bhikkhunā ca, Siridūtadhlūtuthērasissēna bhikkhunā ca, rūpa-vēda-nāga-sakkarājē bhaddamāsassāmāvāsiyām buddhavārē, Bindityābhidhānanāvikanāvābhīruḥā, Kōmālapaṭṭanatō nikhamitvā, kattikamāsassa sukkapakkhe pāṭipadadivasē sukkavārē Nāgarāśipabbat’ōkkantanadimukhaṁ patvā, ēkādamiyām candavārē Kusimanagaram patvā, kattikamāsassa kalapakkhē cuddasamiyām sukkavārē Hāmsavatinagaram sampāpuṇi.

Avasēsā pana chathērū catūhi dāharabhiikkhūhi saddhim sabhūsuttānam kammadūyādattā akusalakamma patham atikkamitum asamatthattū, aniccatām pāpuṇiṁsu. Aliō sabbasāñkhāra anicca ti !

#### OBVERSE FACE OF THE THIRD STONE.

Nāga-sikhi-nāga-parimāṇē yēva pana sakkarūjē, Rūmūdhipatimahārājā mahāghaṇṭām Kēsadhātucētiyassa pūjanatthīya assayujamāsassa sukkapakkhō atṭhamiyām guruvārē nāvāsaṅghātparipatīsaṅkhatasuvāṇṇakūṭīgūrābhīruḥā bahūhi induvīmānābhidhānādisuvanānāvāpamukhāhi nāvāhi purakkhato kamēna guccantu, yōna Tigumpanagaram tad avasari. Tigumpanagaram sampattakūlo pana assayujamāsassa sukkapakkhō tōrasamiyam aṅgāravārē, Rāmadūtanāvābhīruḥā ‘kūḍasātthērō’ nīmautōtvā, nān’ uggrārūsābhījanōna santapētvā sampavārētvā, tīcīvaratthāya c’ ēk’ ēkassa dvē dvē dussayugē datvā, kattabhuṭipāṭisāntha-rahāñ ca katvā, nivāsanatīhānam ēva patūṇāpēsi.

Tatō Rāmādhipatimahārājā tīṇi divasāni mahāsūnūjām kūrūpētvā, mahāpavāraṇādīvase guruvārē tām mahāghaṇṭām Kēsadhātucētiyassa pūjanatthīya cētiyāṅgūṇām īrōpāpēsi. Pāṭipadadivasē sukkavārē pana, Tigumpavāsinām bhikkhūnam dānam datvā, kapanī ‘dūlhikavānibba-kīnañ ca dātabbam dūyadhammām dāpētvā, kālapakkhē tātīyāyām ādiccavārō ‘kūḍasānāvūyō sukkaccam alaṅkūṛpētvā, paccuggamanatthīya anuccē thērānam santikam appēsi. Ēvam Rāmādhipatirājā thērānam paccuggamanavidhīm sajjitvā, catutthiyām canduvārē pātō va, Tigumpanagaratō apakkamitvā, kamēna gacchantō atṭhamiyām sukkavārē Hāmsavatinagaram patvā, niccāvūsāgūrabhūtām ratanamandiram pāvisi. Thērē pana Mahābuddhārūpāsannatithē yē’ ēkāham vasāpētvā, dasamīyām ādiccavārō bahūnāvūyō samūmāpāṭisānukharūpētvā, nānādhajapāṭekēhi sabbatālāvacarehi ca saddhim anuccādayō pōsētvā, thērē paccuggāhāpētvā, ratanamandiram īrūhāpēsi.

Tatō pana tē therū ratanamandirābhidhānam rājumandirūm jātvā, Siridūtābhūtūlīmpita-candanacūṇṇakarandakañ ca; Siridūtābhūtūbinibāñ ca; Bōdhīrūkkañsākūpattubijāñi ca;

sāsanavisoñhakassa Sirisañghabōdhi-Parakkamabāhumahārājassa ca, Vijayabāhumahārājassa ca, Parakkamabāhumahūrājassa ca, sāsanasōdhanavidhidipakam ; bhikkhūhi pañcappajitabbānam tēna tēna raiññā bhikkhusaṅgham īyācetvā, kārūpitānam katikavattānañ ca dipakam ; Sihālādēsiyēhi thōrēhi pahiñitvā dinnakatikavattapotīhakañ ca ; sandēsapannañ ca ; Vanaratanamalāthērēna viracitam gāthābandhañ ca ; Bhūvanēkabāhu-Sihālarājassa sandēsapannañ ca ; Rāmādhipatimahārājassādaṁsu. Ēvam Rāmādhipatimahārājā thōrēhi saddhiṁ kattabbapañsanthāram katvā, thēre 'kādasāpi 'paccēkarī amacce īñāpētvā, bahūhi dhajapātākēhi sabbatūlavacarehi ca saddhiṁ, sakān sakān vilārañ pahiññūpēsi.

Tatō param Rāmādhipatimahārājass' ētad ahōsi: "Imē pan' ēkādasathērā Sihaladipam gantvū, tatō parisuddh' upasampadaīn gahōtvā samāyātā. Imasmim ca Hamsavatīnagarē pari-suddhabaddhasimā vā, nadilakkhaṇapattā mahānadi va, jūtassaralakkhaṇapattō mahājātassarō vā suvisōdhanilyam gūniakhēttām vā, n' atthi. Kattha nu khō pan' imē thērā upōsathādisaṅghakam-mam upasampadakammaīn vā kātum labhissantu? Yam nunāham surakkhanilyam khuddakam gāmakheṭṭām pariyēsētvā, tatt' ūkuñ buddhasimam imēhi yēva thērēhi sammad ēva bandhā-pēyyam. Tathā sati tatt' ētē thērā upōsathādisaṅghakammam upasampadakammaīn vā kātum labhissantiti." Atha khō Rāmādhipatirājā parijanē pēsētvā tathārūpam gāmakheṭṭām pariyēsa-pēsi. Tatō raññō parijanā pariyēsītvā, Mudhavābhīdhānassa mahācētiyassa pacchimadisāyam vanapariyantē Narasūramaccassa gāmakheṭṭām khuddakam surakkhanilyam tiñatvā raññō tathī' arōcūsum. Tutō rūjū sayinī ūva gantvā tam ṭhānam ȳlōketvā, surakkhanilyam idam gūmakheṭṭām patīrūpam; ȳttha simāsammannan ti cintētvā, tatt' ēkasmin padēse bhūmiṁ sōdhāpētvā, saimannanitubhūmimātībhūmān sallukkhētvā, vēmajjhē ēkām sūlam kārapētvā, sūlāy' antō ca buhi sūlāya saimannanitubhūmimātībhūmān ca tatō bahi pi yathārucitakam kiñci padōsam harit'upalittām kūrūpētvā, saimuntatō catiñu disāsu vatūm kūrūpētvā, sakavātām catudvīrañi yōjāpēsi. Tassa gūmakhūlāssu en samantatō aññēhi gūmakheṭṭēhi sañkaradōsam paharitum, hēṭṭhū bhūmiyan e' upari ūkūm ca rukkhasūkhādi-sambandham avacchinditvā, vidatthimattigunubhūlāvittālārūm khudlukamūtikam khaṇpēsi. Simāsammaññātīhānatō pana pacchimadisāyam uvidūrō saṅghaknumakārakūnam ūkādasannam thērānam vihārañi ca bhattusūlañi ca uñhānukōṭṭhakenī ca vacanūjīñi ca kūrūpētvā, tē nimantētvā vesāñesi.

Tatô parunî prunu pi Rûmâldhiputirñjî cintësi : "kiñcâp' ēkâdasathérâ saddhim ēkâdasahi sissabhûtêhi duharulhik khûhi Sîhuñadipato accantaparisuddham upasampadam gahëtvâ, samâyâtû; tu thâpi' mõ sunissu tlôrû guruhaparûpavâdumattasambhâvâbhâvayicârapavasena parivimânsitabhû va. Yô paruna tenu guruhaparûpavâdumattasahitâ têsam accantaparisuddh' upasampadabhâv' pi simâsammutiyâ guñuhûv' parivijjanam ûv' amhlukam ruccati: simâya sâsanamûlabhâvatô hi; suddhi' uprakâmapradâlunam pi garahaparûpavâdamattasahitânam simâsammutiyâ guñuhûv' sati guruhaparûpavâdumattusânyutim sâsunapaccatthikunam ukkôpanakârapâbhâvatô citti."

(To be continued.)

## FOLKLORE IN WESTERN INDIA.

BY PITTIBHAT D. H. WADIA.<sup>1</sup>

No. 18.—*The Sleeping Nasib.*

Once upon a time there lived two brothers, one of whom was possessed of ample means, while the other was utterly destitute, but the rich brother would not so much as give a handful of barley to save his brother and his poor family from starvation. One day the rich brother had occasion to give a large feast in honour of the nuptials of his children, and although he had invited a large number of his friends to it, he had not so much as sent a servant to ask his brother and his family to join them.

Now the poor brother, who had been long out of work, had exhausted all his resources, so that on the day of the feast he and his family had not a morsel of anything to eat, and

<sup>1</sup> For a variant of this tale, see note, Vol. XVII, page 13. *Nasib* means 'luck, good fortune.'

this had been their state for two or three days past. Towards evening therefore he said to his wife : " Go, wife, and see if you can bring us some of the leavings of the feast. There must be some bones and crumbs left in the pots and dishes ; so make haste and do bring us something." The poor woman accordingly went round to the back of her rich relative's house. But she saw at a glance that she was too late, as the pots and pans had already been scrubbed clean, and that there was, therefore, no chance of her getting anything. Just then she saw some white fluid in a large tub, and knew that it was the water in which the rice for the feast had been washed. So she begged of the servants to let her have some of it; but the mistress of the house, who happened to come up at the time, forbade them to give her anything at all. " Even this water has its uses," said she, " and it must not be wasted," and she relentlessly turned her back on her poor relative, who had to walk home to her unfortunate little ones empty-handed.

When she told her husband how she had been treated by his brother's wife, he was beside himself with rage and disappointment, and swore that he would go that very night to the rich barley fields of his brother and bring away some sheaves of barley, in spite of him, to make bread with for his starving little ones. So he took a scythe, and under cover of night stole noiselessly out of his house, and walked up to his brother's barley fields. But just as he was entering one, his further progress was arrested by somebody, who looked like a watch-man, loudly asking him what he wanted.

" I am come here to take home some barley from this field of my brother, since he is determined not to give me anything, although my children are actually dying for want of food. But who are you, to put yourself thus in my way ? "

" I am your brother's *nasib* (luck), placed here to guard his possessions, and I cannot let you have anything that belongs to him ! " was the stern reply.

" My brother's *nasib* indeed ! " exclaimed the poor man in surprise ; " then, where on earth has my *nasib* stowed himself away that he would not help me to procure the means of subsistence for my starving wife and children ? "

" Thy *nasib* ! " said the other mockingly ; " why, he lies sleeping beyond the seven seas : go thither if thou wouldest find and wake him ! "

So the poor fellow had to trudge back home just as he had come. The words of his brother's *nasib*, however, jarred on his memory, and he could not rest till he had told his wife of his interview with that strange being. She, in her turn, urged him to go and find out his *nasib*, and see if he could wake him from his slumbers, as they had suffered long enough from his lethargy.

The husband agreed to this, and the wife borrowed, or rather begged, some barley of her neighbours, ground it, and made it into bread, over which the poor starving children and the unfortunate parents broke their four days' fast. The poor father then took leave of his family, and set out on his journey.

He had proceeded about twelve *kds*, or so, when he again felt the pangs of hunger, and sat down under the spreading shade of a tree to eat a loaf or two of the bread that his wife had reserved for his journey. Just then, a little mango dropped at his feet from the tree, and on looking up, he saw that he was under a mango-tree filled to luxuriance with a crop of young mangoes. He eagerly picked up the fruit and gnawed at it, but to his great disappointment found that it was quite bitter ! So he flung it away from his lips, and cursing his fate for not letting him enjoy even so much as a mango, again looked up at the tree and sighed. But the tree echoed back his sighs and said : " Brother, who art thou ? and whither dost thou wend thy way ? Have mercy upon me ! "

" Oh ! do not ask me that question," said the poor man in distress, " I do not like to dwell upon it. "

On the tree, however, pressing him further, he replied : "As you are so very anxious to know my history, I shall tell it to you. Learn then first of all that — I am going in search of my *nasib*, which I am told lies asleep beyond the seven seas ! He then unfolded to the sympathising tree the whole doleful tale of his poverty, his brother's brutal treatment of him, and his interview with his brother's *nasib*.

When the tree had heard all, it said : "I feel very much for you, and hope you will succeed in finding out your *nasib*. And if ever you meet him, will you not do me the favour to ask him, if he can tell why it should be my lot to produce such bitter mangoes ? Not a traveller that passes under me fails to take up one of my fruit, only to fling it from him in disgust on finding it taste so bitter and unwholesome, and curse me into the bargain."

"I will, with pleasure," was our hero's reply, as he listlessly rose and again proceeded on his weary journey. He had not gone many miles, however, when he saw a very strange sight. A large fish was rolling most restlessly on the sandy banks of a river — it would toss itself to and fro, and curse itself at every turn for being so miserable.

Our hero felt much grieved to see the plight the poor creature was in, when the fish, happening to look at him, asked him who he was, and where he was going.

On being told that he was going in search of his *nasib*, the fish said : "If you succeed in finding your *nasib*, will you ask him in my name, why it is that a poor creature like myself should be so ill used as to be made to leave its native element and to be tortured to death on these hot sands ?"

"Very well," replied our hero, and went his way again.

Some days after this, he arrived at a large city, the towers of which seemed to touch the skies, so grand and beautiful was it. As he proceeded farther into it, admiring its lofty edifices and beautifully built palaces, he was told that the Rājā of that place was just then engaged in having a new tower built, which in spite of all the skill the best architects bestowed on it, tumbled down as soon as it was finished, without any apparent cause whatever. The poor traveller, therefore, out of mere curiosity, went near the tower, when the Rājā, who was sitting by, with a disconsolate look, watching the operations of the workmen, was struck with his foreign look and manners, and asked him who he was, and where he was going. Our hero, thereupon, fell at the Rājā's feet, related to him his strange story, and told him the nature of his errand. The Rājā heard him through, and then desired him to inquire of his *nasib* why it was that the tower he was bent on building collapsed as soon as it reached completion.

The poor man made his obeisance to the Rājā, and promising to do his bidding, soon took leave of him.

He had not gone very far, however, on what now seemed to be his interminable journey, when he encountered a fine horse beautifully caparisoned and ready bridled, pasturing in a meadow.

On seeing him the stood looked sorrowfully at him and said : "Good Sir, you look as if you were laden with as much care as I am; tell me, therefore, where you are going, and what is the object of your journey ?"

Our hero told him every thing, and the horse, too, in his turn, charged him with a message to his *nasib*. He was to ask that personage, why it was that the gallant steed, so powerful and so handsome, was destined to his utter grief and despair to idle away his life in the manner he did, instead of being made to gallop and prance about under the control of a rider, although he was all-anxious to serve a master and go to the battle field to share his fortunes, whenever he might wish to take him.

"Very well, my friend," replied our hero, "I shall do as you desire." So saying he patted the noble animal on its back and trudged along as before.

But as he proceeded further and farther without so much as getting a glimpse of even one of the seven seas he had been told of, our hero felt utterly disheartened, and tired out both in body and mind by the hardships and privations he was going through. So he threw himself under the shade of a large tree and soon fell fast asleep. But in a short time his slumbers were suddenly disturbed by the cries and yells of some eagles that had their nest in the top-most branches of the tree. No sooner, however, did he open his eyes than he saw a huge serpent creeping up the tree to get at the young eagles in the nest. He immediately drew his sword and divided the hideous crawling reptile into three pieces! The poor little eagles in the branches joined each other in a chorus of delight at this, and our hero, covering up the remains of their tormentor with his plaid, sheathed his sword, and soon fell fast asleep again!

When the old birds that had gone out in search of food came back and saw the traveller sleeping under the tree, they were at once seized with the idea that he was the enemy that had so long and so successfully been destroying their progeny; for many times before had that serpent succeeded in climbing the top of the tree and devouring either the birds' eggs or their little ones. So the enraged couple determined to be revenged upon him, and the male bird proposed that he would go and perch himself upon one of the topmost branches, and then fling himself down upon the sleeper with such violence as to crush him to death! The female bird, however, was for breaking the bones of the supposed enemy with one swoop of her powerful wing! At this stage, fortunately for our hero, the young birds interfered, and declared how the man had proved himself their friend by destroying their real enemy, the serpent, the carcass of which they pointed out to them covered up with the plaid! The old birds immediately tore the cloth open, and were convinced beyond doubt of the innocence of the sleeping man. So the old female bird, changing her anger into love, placed herself by his side, and began to fan him with her large wings, while the male flew away to a neighbouring city and pouncing upon a tray full of sweetmeats, temptingly displayed at a pastry cook's bore it away with him, and placed it at the feet of the still slumbering traveller.

When our hero awoke from his slumbers he saw the situation at a glance, and was deeply gratified at the attentions bestowed upon him. So without much hesitation he made a hearty meal of the sweet things he saw before him. It was, in fact, the first hearty meal he had made for many and many a day, and, feeling very much refreshed in body and buoyant in spirits, he told the birds all his story, how he had left his starving children to set out in search of his *nasib*, how he had travelled to such a distance amidst great hardships and privations, and how he had hitherto met with no success. The birds felt deeply grieved for him, and told him that it was hopeless for him to try to cross the seven seas without their help, and that they would, therefore, as a small return for what he had done for them, give him one of their numerous brood that would carry him on its back and deposit him dry-shod and safe beyond the seven seas.

Our hero was profuse in his thanks to the birds, and soon mounted the back of one of the young eagles, and bidding a hearty farewell to his feathered friends resumed his journey, this time not over hard and rough roads and mountains, or through deep dark jungles, but through the fresh balmy air and the cool transcendent brightness of the skies.

All the seven seas were crossed one after another in quick succession, when from his lofty position in the air he one day perceived a human figure stretched at full length on a bleak and desolate beach. This he was led to believe must be his *nasib*, so he asked the good eagle to place him down near it.

The bird obeyed, and our hero, eagerly went up to the recumbent figure and drew away from his head the sheet in which its was enveloped. Finding, however, that it would not wake, he twisted one of the sluggard's great toes with such violence that he started up at once, and began to rub his eyes, and press his brows to ascertain where he was, and who had so rudely awakened him.

"You lazy idiot," cried our hero, half in delight at his success and half in anger, "do you know how much pain and misery you have caused me by thus slumbering peacefully on for years together? How can a man come by his share of the good things of this world while his *nasib* neglects him so much as to go and throw himself into such a deep slumber in so unapproachable a corner of the earth? Get up at once, and promise never to relapse again into slumber after I depart."

"No, no, I cannot sleep again, now that you have waked me," replied the *nasib*; "I was sleeping only because you had not hitherto taken the trouble to rouse me. Now that I have been awakened I shall attend you wherever you go, and will not let you want for anything."

"Very well, then," cried our hero, perfectly satisfied, "now look sharp and give me plain and true answers to a few questions I have been commissioned to ask you."

He then delivered to him all the different messages given to him by the mango-tree, the fish, the Rājā, and the horse. The *nasib* listened with great attention, and then replied as follows:—

"The mango tree will bear bitter mangoes so long as it does not give up the treasure that lies buried under it.

The fish has a large solid slab of gold hidden in its stomach, which must be squeezed out of its body to relieve it of its sufferings.

As for the Rājā—tell him to give up building towers for the present and turn his attention to his household, and he will find that, although his eldest daughter has long since passed her twelfth year, she has not yet been provided with a husband, which circumstance draws many a sigh from her heart, and as each sigh pierces the air, the lofty structure shakes under its spell and gives way. If the Rājā therefore, first sees his daughter married, he will not have any more cause to complain."

Coming then to speak of the horse, the *nasib* patted our hero on his back, and continued:—

"The rider destined to gadden the heart of that noble animal is none but yourself. Go, therefore and mount him, and he will take you home to your family."

This terminated our hero's interview with his *nasib*, and after again admonishing him not to relapse into slumber, he mounted his aerial charger once more, and joyously turned his face homewards.

When the seven seas had again been crossed, the faithful bird took him to where he had found the horse, and laid him down safe beside him. The traveller then took leave of the eagle with many expressions of gratitude and going up to the steed stroked him gently and said: "Here I am sent to be your rider! I was predestined to ride you, but as my *nasib* was lying asleep up to this time, I could not see my way to do so!"

"*Bismillah*," exclaimed the horse, "I am quite at your service." Our hero, therupon, mounted the steed and the noble animal soon galloped away with him, and both horse and rider being infused with a sense of happiness did not feel the hardships and fatigues of the journey so much as they would have done under other circumstances.

While passing by the river on the banks of which he had perceived the fish writhing in agony, our hero saw that it was still there in the same sad plight. So he at once went up to it, and catching hold of it, squeezed the slab of gold out of its body, restored the poor creature to its element, and putting the gold into his wallet, made his way to the city where he had encountered the Rājā.

When he arrived there he put up at a *sarai*, and purchased with the gold acquired from the fish, rich clothes, jewellery, and weapons befitting a young nobleman, and, attire himself in them, presented himself before the Rājā.

The Rājā was surprised to see him, so much changed did he look from his former self, and welcoming him most cordially, gave him a seat of honour in the midst of his nobles. He then inquired of him whether his *nasib* had given him any solution of the vexed question of the collapse of the tower, and was delighted to hear in reply that so simple a matter was the cause of all the annoyance he had suffered, and all the expense he had been put to. With a view, therefore, to put an end to the difficulty at once, he ordered his daughter to be brought before him, and putting her hand into that of our hero, proclaimed him then and there his son-in-law!

After this the tower stood as erect and firm as the Rājā wished it, and the whole kingdom resounded with the praises of the traveller who had been the means of contributing to its stability, and no one grudged him the hand of the fair princess as a reward for his services.

After a few days spent in feasting and merry-making, our hero took leave of his father-in-law, and set out on his homeward journey with a large retinue. When he reached the mango tree that produced bitter fruit, and sat down under its branches, surrounded by all the evidences of wealth and honour, he could not help contrasting his former state with his present altered circumstances, and poured forth his thanks to the good Allah, who had hitherto befriended him. He then ordered his men to dig at the roots of the tree, and their labours were soon rewarded by the discovery of a large copper vessel, so heavy as to require the united strength of a number of men to haul it up. When the treasure trove was opened, it was found to be full of gold and jewels of great value, and our hero got the whole laden upon camels, and joyfully resumed his journey home.

When he entered his native place with his bright cavalcade and his lovely wife, quite a crowd of eager spectators gathered round him, and his brother and other relatives who were of the number, although they recognized him, were too awe-struck to address him. So he ordered his tents to be pitched in a prominent part of the town, and put up there with his bride. In due course he caused inquiries to be made regarding his first wife and his children, and soon had the satisfaction of embracing them once more. He was grieved to find them in the same half-starved, ill-clad condition he had left them in, but was nevertheless thankful that their life had been spared so long. His next step was to take his new bride to his first, and therefore more rightful wife, place her hand in hers, and bid her look upon her as a younger sister. This the old lady promised gladly to do.

All his friends and neighbours then called upon him to offer him their congratulations, and even his hard-hearted brother and his wife failed not to visit him, and wish him joy of his good fortune. Seeing now that he was a much richer man than themselves, they tried their best to ingratiate themselves into his favour, and the wife even went so far as to invite his two wives to a grand feast, which she said she was going to give in honour of his happy return and reunion with his family.

Our hero consented to let his wives go to the feast, and the next day the two ladies, attiring themselves in their best clothes and jewels, went to their brother-in-law's house, where a large party, consisting of ladies of the best families, had assembled to do them honour. After some time spent in the interchange of civilities, the whole company sat down to a sumptuous banquet. As the meal proceeded however, what was the surprise of the guests to see, that instead of putting the rich viands into her mouth, the old wife of our hero placed a tiny morsel each time on each of the different articles of her jewellery and on the deep gold embroidered borders of her *sari*. For some time no one dared to question her as to the reason of her strange behaviour, but at last, one old woman, bolder than the rest, and who was, moreover, possessed of a sharp tongue, cried out in a loud voice: "Bibi, what are you about? You don't seem to have come here to feed yourself, for up to now you have been doing nothing but feed your jewellery and your clothes!"

" You are right, old lady," replied our hero's wife, " you are quite right when you say that I have been feeding my jewellery and clothes ; for has not this repast been provided, and all this distinguished company brought together, in honour of our rich clothes and jewellery ? There was a time, when neither my husband nor myself was thought fit to partake of our hostess's hospitality ; nay, at one time, even so much as a bucketful of water in which rice had been washed for a feast, was refused to me, although my husband, my children and myself were starving ! And all that because then we were not possessed of these fine clothes, and this jewellery ! "

With these words she took her co-wife by the hand, and the two turning their backs on their hostess, walked majestically out to their palanquins and returned home !

The chagrin, disappointment, and rage of the hostess knew no bounds at this, especially as all her guests, instead of taking her part, began to laugh at her, and told her she had been well served for her ill-mannered pride and her hard-heartedness to her relatives when in distress. Nay, to shew their contempt for her, they all left the feast unfinished, and went away to their homes in rapid succession.

Our hero passed the rest of his life with his two wives and their children very happily ever afterwards, and had never again any cause to complain against his *nasib*.

#### MISCELLANEA.

##### THE DATE OF SUNDARA-PANDYA-JATAVARMAN.

Dr. Hultzsch has published materials for calculating the date of Sundara-Pandyā-Jatavarman, *ante*, Vol. XXI. pp. 121-2 and 343-4. He has given parts containing dates of two inscriptions of Sundara-Pandyā. One belongs to the 9th and the other to the 10th year of his reign. The details of the date of the 9th year inscription are (*ante*, Vol. XXI. p. 343) :— Tribhuvanachakravartti[r]ttigal[.] śri-Sundara-Pandyadōvaykkku yā[n]du 9āvadu Ishava-nū[yā]ru pūrvva-pakshattu pañchamīy[u]m Śe[v\*]vāy-kkilāmāiyum pērā Pūnar-pūsattu nāl. — " In the 9th year (of the reign) of the emperor of the three worlds, the glorious Sundara-Pandyadēva, — on the day of (the *nakshatra*) Pūnarvāsu, which corresponded to Tuesday, the fifth *tithi* of the first fortnight of the month of Rishabhu." And the details of the date of the 10th year inscription are (*ante*, Vol. XXI. p. 121) :— Kō-Chechāpaṇṇmar-aṇṇa Tribhuvanachakravartti[r] emunāḍukunū-kond-aruliyā śri-Sundara-Pandyadōvay[ku] yāndu 10āvadu pāttāvālu Rishabha-nāyāyū apara-[pakshattu Buduṇ-kilāmāiyum prathamaiyum pērā A[n]du]nāl. — " In the 10th — tenth — year (of the reign) of king Jatavarman, alias the emperor of the three worlds, the glorious Sundara-Pandyadēva, who was pleased to conquer every country, — on the day of (the *nakshatra*) Anurādhā, which corresponded to Wednesday, the first *tithi* of the second fortnight of the month of Rishabhu."

In his 10th year inscription Sundara-Pandyā tells us that he conquered Kāṇḍa-Gopāla and Ganapati. Dr. Hultzsch gives a date of Ganapati in the Saka year 1172, and tells us from other sources that he died in Saka-Samvat 1180. He also gives three dates of Kāṇḍa-Gopāla, which are as follows :—

##### No. I.

*On the south wall of the so-called "rock" (malai) in the Arulda-Perumal temple.*

Svasti śri Śakara-yāndu 1187 pērā Tiribuvana-chchakarava[r]ttigal śri-vijaya-Kāṇḍa-Gopāla-dēvarakkku yāndu 15āvadu Miduna-nāyāyū apara-pakshattu trayodasiyum Saṇi-kkīlamaiyumi pērā Rōśāṇi-nāl.

" Hail ! Prosperity ! In the 15th year (of the reign) of the emperor of the three worlds, the glorious and victorious Kāṇḍa-Gopāladeva, which corresponded to the Saka year 1187, — on the day of (the *nakshatra*) Rōśāṇi, which corresponded to Saturday, the thirteenth *tithi* of the second fortnight of the month of Mithuna."

##### No. II.

*On the north wall of the second prākdra of the Bhāmrāndha temple.*

Svasti śri Śakara-yāndu 1187 pērā Tiribuvana-chchakarava[r]ttigal śri-viśaiya-Kāṇḍa-Gopāla-dēvar[k\*]ku yāndu 1[6]āvadu Siṁha-nāyāyū apara-pakshattu tritīyaiyum Saṇi-kkīlamaiyumi pērā Uttirādattu nāl.

"Hail! Prosperity! In the 1[6]th year of etc., which corresponded to the Saka year 1187, — on the day of (*the nakshatra*) Uttarāśāḍhā, which corresponded to Saturday, the third *tithi* of the second fortnight of the month of *Sinha*."

### NO. III.

*On the same wall as No. I.*

Svasti śri Śakara-yāṇḍu 118[7] perra Tiribuvāśakkarava[r]ttigal śri-viśaiya-Kaṇḍa-Gopāladevaṭkku yā[n\*]du 1[6vadu] Siṁha-nāyagru apara-pakshattu tritiyaiyum Saṇi-kkilamaiiyum perra Uttirāttādi-nāl.

"Hail! Prosperity! In the 1[6th] year of etc., which corresponded to the Saka year 118[7], — on the day of (*the nakshatra*) Uttarā-Bhadrapadā, which corresponded to Saturday, the third *tithi* of the second fortnight of the month of *Sinha*."

The details of these three dates are correct for the Saka years quoted with them; except that the *nakshatra* of No. II. should be Uttarā-Bhadrapadā instead of Uttarāśāḍhā.

The English equivalents of these three dates are:— No. I. Saturday, the 13th June A. D. 1265; and Nos. II. and III. Saturday, the 1st August A. D. 1265. The Saka years in these three dates are expired, while that in the date of Ganapati is current.

From these data Dr. Hultzsch has already pointed out that the year fitting to the details of the 10th year inscription of Sundara-Pāṇḍya should be sought for between the Saka years 1172 and 1190.

The 10th year inscription in which Sundara-Pāṇḍya alludes to his victory over Kaṇḍa-Gopāla, is dated in the solar month of Vṛishabha. We see from the date No. I. of Kaṇḍa-Gopāla that his accession must have taken place not before the commencement of the month Mithuna of Saka-Saṁvat 1172 expired. The first available month Vṛishabha after this is that of S.-S. 1173 expired. The Saka year, therefore, for Sundara-Pāṇḍya's 10th year inscription does not fall before S.-S. 1173 expired. Strictly speaking, therefore, we should seek for the Saka year fitting to the details of the 10th year inscription of Sundara-Pāṇḍya, between the years 1173 and 1190 expired, both inclusive. Consequently, the Saka year for his 9th year inscription should be sought between the years 1172 and 1189 expired, both inclusive. Taking, however, one year more on each side, I find that the Saka years 1181 and 1182 expired are the only years corresponding respectively to the details of the 9th and 10th year inscriptions of Sundara-Pāṇḍya. I may say

here, once for all, that the Saka years in my calculation are all taken as expired years.

Tuesday, and the Punarvasu *nakshatra* falling on a *sukla pañchami* in the solar month of Vṛishabha, are the requirements of the 9th year inscription; and Wednesday, and the *nakshatra* Anurādhā falling on a *krishṇa pratipadī* in the solar month Vṛishabha, are required for the 10th year inscription. In both the inscriptions the solar month is Vṛishabha. Parts of two lunar months, Vaiśākha and Jyēṣṭha, fall in the solar month Vṛishabha. First I searched for the years, in which the given week days fell on the given *tithis* of Vaiśākha and Jyēṣṭha. I need not give here all these years. I calculated afterwards in which of these years the given week days, the *nakshatras*, and the solar month fell together; and found that the three required things for the 9th and 10th year inscriptions, respectively, fell together, actually or nearly, in the Saka years 1181 and 1182, and again in 1184 and 1185. Also, taking each inscription separately, there is no other year for either of them.

Of the above two pairs of years, first I take the latter. According to the present *Suryu-Siddhānta*, in Saka-Saṁvat 1185, the *amānta* Vaiśākha *sukla pratyavimśi* ended and the *krishṇa pratipadī* commenced on Wednesday, the 25th April, A. D. 1263, at 4 *ghatīs* 25 *palas*; and the *nakshatra* Viśiṣṭabha ended and Anurādhā commenced at 23 *gh.* 23 *pa.*, Ujjain mean time (*i. e.* at so many *ghatīs* and *palas* after mean sunrise at Ujjain). So, two of the three requirements fell together after 23 *gh.* 23 *pa.* from mean sunrise on the Wednesday. But the Vṛishabha-saṁkrānti took place on the same day at 41 *gh.* 7 *pa.* (Ujjain mean time), which was 45 *gh.* 16 *pa.* of the apparent time on that day at Trichinopoly, the place of the 10th year inscription. In finding the apparent time, I have taken for Trichinopoly latitude 10° 47' and longitude 78° 43' east of Greenwich, and 3° 0' east of Ujjain (see Johnston's Atlas). There seem to be two systems at present of commencing a solar month civilly (see *South-Indian Chronological Tables*, p. 7 f.). According to one, when a *saṁkrānti* takes place before sunset, the month is made to begin on the same day; while, if it takes place after sunset the month begins on the next day. According to the other system, when the sun enters a sign within three of the five parts into which the daytime is divided, the month begins on the same day; otherwise, it begins on the next day. In the present instance, the solar month Vṛishabha did not begin on the Wednesday by either of the two systems. Even if we take the actual time of

the *sankranti*, the month began at about midnight; but no religious ceremony is likely to take place after midnight. According to the first *Arya-Siddhānta*, which is the authority in the Tamil country, the solar month in question actually commences about 4 *ghatis* earlier; that is at about 40 gh. (Ujjain mean time); but that hour also is too late. So, Saka-Samvat 1185 is not the year of the 10th year inscription.

Now as regards the 9th year inscription. According to Prof. K. L. Chhatre's Tables, in Saka-Samvat 1184, Vaisākha *sukla pañchami* ended on Tuesday, 25th April, A. D. 1262, at 19 gh. 40 pa. (Ujjain mean time); and up to about 33 gh. from sunrise there was the *nakshatra* Punarvasu. But here again, the Vṛishabha-sankrānti took place, according to the present *Surya-Siddhānta*, on the same day at 28 gh. 36 pa. (Ujjain mean time). So, only after this time on that day the three requirements, the week day, the *nakshatra*, and the solar month, came together. Moreover, the *tithi*, *pañchami*, was not current with them, though it was current at sunrise and up to 19 gh.

Taking the 9th year inscription alone, this year might be taken fitting, though not satisfactorily, to the details of its date. But taking both the inscriptions together, there remains no doubt that Saka-Samvat 1184 is not the year of the 9th year inscription. So Saka-Samvat 1184 and 1185 are not the years of the 9th and 10th year inscriptions respectively.

The other pair of years Saka-Samvat 1181 and 1182 is, however, quite satisfactory. In S.-S. 1181, Vaisākha *sukla pañchami* ended, according to Prof. Chhatre's Tables, on Tuesday, 25th April, A. D. 1259, at 16 gh. 10 pa. (Ujjain mean time); from sunrise to the end of the *tithi* there was the *nakshatra* Punarvasu; and the solar month was Vṛishabha, the day being its fourth civil day, the sun having already entered that sign at night on Friday, 25th April. So, the three required things, the week day, the *nakshatra*, and the solar month, did exist together in S.-S. 1181. In S.-S. 1182, according to the present *Surya-Siddhānta*, Vaisākha *krishna pratipadī* ended on Wednesday, 28th April, A. D. 1260, at 0 gh. 16 pa. (Ujjain mean time), and at 1 gh. 27 pa., Trichinopoly apparent time. A practical work, based on the first *Arya-Siddhānta*,—the chief authority for the Tamil solar calendar,—must have been in use at Trichinopoly and other Tamil provinces at the time of the inscription in question. I do not know the actual work; but it must be similar to

the *Karana-prakṛṣṭa*, a work composed in Saka-Samvat 1014, and based on the first *Arya-Siddhānta* with a *bija* correction. And by the *Karana-prakṛṣṭa* I find that the *tithi* ended at Trichinopoly at 2 gh. 58 pa., apparent time. This *tithi* ended rather soon after sunrise, and therefore I calculated it from different authorities, to find whether it might end on the previous day, Tuesday, by any authority; but now I am sure that by no authority, likely to be in use in the Tamil country at the time of the inscriptions in question, could it end on the Tuesday.<sup>1</sup> On the above Vaisākha *krishna pratipadī*, Wednesday, the *nakshatra* was Anurādhā, which ended at 7 gh. 34 pa., Ujjain mean time, and at 8 gh. 45 pa., Trichinopoly apparent time, according to the *Surya-Siddhānta*, and at 9 gh. 46 pa., Trichinopoly apparent time, according to the *Karana-prakṛṣṭa*; and the solar month was Vṛishabha, the day being its fourth civil day, the sun having already entered the sign Vṛishabha on the night of Saturday, 24th April, A. D. 1260. So the three required things fell together in the Saka year 1182.

I may state here that the Saka years 1170 and 1171, and again 1191 and 1192, are other pairs of years, in which the three required things fall together, actually or nearly. But the first of these two is more unsatisfactory than the pair of years 1184 and 1185 above described. The second pair is a little less satisfactory than the pair of years 1181 and 1182. But these two pairs are out of our limit, which has, as I have stated above, Saka-Samvat 1172 and 1173 on one side and 1189 and 1190 on the other.

So, the Saka years 1181 and 1182 expired are the only years respectively for the 9th and 10th year inscriptions of Sundara-Pāṇḍya-Jatavarman. His accession must have taken place on some day from the fifth day in the solar month of Vṛishabha of Saka-Samvat 1172 up to the fourth day in the same solar month of S.-S. 1173; or from Vaisākha *krishna dvitiyā* of S.-S. 1172, to Vaisākha *sukla pañchami* of S.-S. 1173. There being about ten or eleven months of the year 1172 and only one or two of 1173, we should, in the absence of other definite proof, prefer the Saka year 1172, expired, for the accession of Sundara-Pāṇḍya-Jatavarman.

There is not a single year from Saka-Samvat 1170 to 1192, both inclusive, that satisfactorily fits the details of the date No. 2, *ante*, Vol. XXI. p. 344, of the 9th year inscription of Sundara-Pāṇḍya-Jatavarman. In the Saka years 1174,

<sup>1</sup> In the other calculations, also, in this note, I have secured as much accuracy as is required in each individual case.

and 1177, there is only a near approach of the three requirements. In these two years, Chaitra *kṛishṇa dvitiya* ended and *tritiya* commenced on a Friday, at respectively 16 *gh.* 55 *pa.* and 46 *gh.* 41 *pa.* (Ujjain mean time), according to Prof. Chhatre's Tables, and after that time only, the required things, — *kṛishṇa tritiya* coupled with a Friday, the *nakshatra Viśākhā*, and the solar month *Mēsha* — fell together. If the Sundara-

Pāndya-Māgaravarman of this inscription of the 9th year were the same as Sundara-Pāndya-Jatāvarman, the details of its date should fit Saka-Samvat 1181; but they do not. It is certain, therefore, that Sundara-Pāndya-Māgaravarman is different from Sundara-Pāndya-Jatāvarman.

SHANKAR B. DIKSHIT.

Dhūlia, 10th May 1893.

#### NOTES AND QUERIES.

##### SRAHÉ.

Srahē is a puzzling word, which appears in the dates of a few inscriptions in the Kanarese country (see *ante*, Vol. XIX. p. 163).

I have just found another, rather different, instance of the use of it. An inscription of the time of the Western Chālukya king Sōmēśvara I., dated in A. D. 1050, at Sūdi in the Rōn Tālukā, Dhārwarā District, mentions, among the grants,—

*tad-varsham-modal-āgī=eradu śrāheya siddha-yam-olag-āgi*. This shews that there were two srahē-days in the year; and that certain fixed duties or taxes were paid on them. It also proves that the word is *śrāhe*; and not *āśrāhe*, as is equally possible in the other passages in which the word has been met with. But the meaning of the word still remains unexplained.

J. F. FLEET.

#### BOOK NOTICE.

PĀNINI, Ein Beitrag zur Kenntniss der indischen Literatur und Grammatik. Von Bruno Liebich, Dr. Phil., Leipzig. Hüssel, 1891.

It is an observation as trite as it is true, that an epoch-making work, besides having an importance of its own, renders possible the production of other good books, and thereby opens out paths of investigation, which but for them would have remained closed to the most adventurous pioneers by an impassable barrier. As Gumanī of Paññā puts it:

पूर्वजगुद्दिमिषाङ्गुवि गङ्गास्  
प्रापितवान्स भगीरथभृतः।  
बन्धुरभृत्यगतः परमोऽस्ते  
सञ्जन है सब का उपकारी॥

Dr. Kielhorn's Edition of the *Mahābhāṣya* is a case in point. A monument of accurate and solid learning in itself, it has incited Dr. Liebich, and made it possible for him, to write the excellent essay which forms the subject of this review.

The work may be described as having the same object as Goldstücker's well-known essay—to determine the place of Pāṇini in Sanskrit Literature—and it may be at once stated that the author has made a great advance in this interesting investigation. He has had at his command materials not available to former authors, and he has employed new methods, which they had hitherto not been able to adopt. Dr. Liebich's first chapter is devoted to a review of the attempts of former authors to fix the date of Pāṇini, from Goldstücker's suggestion of not later than 700 B. C., to that of Dr. Pischel,

which puts him 1,100 years later. The author's own opinion on this point is that we have not yet sufficient ground to come to a definite conclusion, but that in all probability he came after the Buddha and before the commencement of the Christian Era: and that he was nearer the earlier than the later limit. In the second chapter the author continues the inquiry, by seeking to establish the dates of Pāṇini's commentators. The author of the *Kāśikī Vyākti*, died about 660 A. D. He was preceded by Chandragomin, who appears to have lived in the 4th or early in the 5th century A. D. Before him came Patañjali, the author of the *Mahābhāṣya*, who probably lived in the second century B. C. Kātyāyana, the author of the *Vyāktikā*, lived some generations before Patañjali, and Pāṇini was at least one generation before Kātyāyana.

Dr. Liebich in his third chapter opens the most original and interesting portion of the work. He compares the Sanskrit language as laid down in Pāṇini's Grammar with the actual Grammar exhibited by four stages of Sanskrit literature, between the first and last of which he must certainly have lived. For this purpose he takes a thousand verbal forms in each of the following—(a) the *Aitareya Brāhmaṇa*, (b) the *Brihadāraṇyaka Upaniṣad*, (c) the *Āśvālāyana* and *Pṛaskara Gṛihya-sūtras*, and (d) the *Rāgavādya*. The first represents the language of the older *Brāhmaṇas*, the second that of the later *Brāhmaṇas*, the third that of the *sūtras* and the fourth that of Epic poetry. Every form is compared with what Pāṇini says it

ought to have been, and each departure from his grammar is recorded and classified. Omitting irregularities which are noticed by Pāṇini himself, as belonging to the *Chandas* or older (i.e. before him) language, the following is the number of forms found to be grammatically false according to his rules, out of the thousand examined in each work,—(a) 6, (b) 27, (c) 41, (d) 37. From these statistics, and from a consideration of the nature of the irregularities in each case, he comes to the following conclusions:—

1. That Pāṇini is nearest in time to the *Gṛihyāśūtras*.
2. That both the *Aitareya Brāhmaṇa* and the *Brihadāraṇyaka Upaniṣad* certainly belong to a time earlier than his.
3. That the *Bhagavatgītā* certainly belongs to a time later than his.

In his fourth chapter the author deals with the Pāṇini's relation to the language of India; without a clear comprehension of which it is impossible to solve the problem of the extent to which Sanskrit was a living speech. The author first gives a brief *rissūme* of the various propositions on this point which have hitherto been advanced, in which I may notice that he omits to mention Senart's arguments, contained in his essays on the Inscriptions of Piyandasi. His own opinion is that Pāṇini taught the language spoken in India at his time, that the Sanskrit which he taught was, syntactically, practically identical with that of the *Brāhmaṇas* and of the *Sūtras*, and that in grammar, it only differed from the *Brāhmaṇas* by the absence of a few ancient forms, most of which were specially noted by him as Vedic peculiarities, and from the *Sūtras* by the omission to notice certain loosely used forms, such as those which exist in every language beside the stricter ones enjoined by grammar.

In suggesting that Pāṇini taught in his grammar the Aryan language, in the form in which it was at the time generally spoken even by the educated in India, I think Dr. Lieblich goes too far. That Pāṇini, in his grammar, illustrated a language which was spoken at the time by some persons, and probably by himself, is possible, and may be allowed; but I, for one, cannot admit that that language was in Pāṇini's time the general spoken language of India, or even of North-Western India. One fact alone makes the thing seem to me impossible. Pāṇini probably lived somewhere about 300 B.C., but sup-

posing him to have lived a hundred years earlier or a hundred years later, in the matter of the growth of a language really makes very little difference. Now we know that the Vedic hymns, which, in their original forms, were in the vernacular language of the people who first sang them, existed certainly some centuries before Pāṇini. The older *Brāhmaṇas*, equally certainly were composed some centuries before Pāṇini's time, and finally, the *Sūtras* were composed about his time. On the other hand, the Aśoka Inscriptions, which were in the vernacular language of the Court of Magadha, were fifty, or at most a hundred and fifty, years later than Pāṇini. Now, taking Pāṇini's own time as the standpoint and looking backwards and forward, what do we see? Looking backward, through a long vista of centuries we see the hymns of the *Vēdas*, the searchings of the *Brāhmaṇas* and the teachings of the *Sūtras*, all couched in what is practically one and the same language. The oldest hymns of the *Big Vēda* have ancient forms, and it may be argued that we should exclude them,—be it so. Between the oldest *Brāhmaṇas* and Pāṇini at least one century must have elapsed, and the language of the *Brāhmaṇas* and the language of Pāṇini are identical. Between Pāṇini and Aśoka, certainly not more than a century and a half elapsed, and the language of Aśoka is as different from that treated by Pāṇini, as Italian is from Latin. Nay, this was the case, although the people of Aśoka's time had Pāṇini's Grammar before them as a guide, and though the Aśoka Inscriptions show plain signs of a striving after style more in accordance with the teachings of the Sanskrit schools than the existing vernacular of the day. Aśoka, it is true, lived in Eastern Hindūstan, and Pāṇini in the North-west, but that can be of little weight. It is impossible to suppose that, while language developed along its natural lines in the east, that development remained arrested in the west.

Those, therefore, who maintain that Pāṇini wrote a grammar of the language generally spoken at his time must account for two things. Before his time, for at least a hundred years<sup>1</sup> the vernacular language remained, fixed, unchanged, in a state of arrested development. After, his time, during at most a century and a half, and possibly during only half a century, the same vernacular language underwent a course of decay or development, as great as the development of Latin into Italian. This, too, during a time when it had before it Pāṇini's great Grammar to keep it straight, in the right way, and to

<sup>1</sup> Of course I do not for a moment suggest that the oldest *Brāhmaṇas* were only a hundred years older than

Pāṇini. I am only stating the case in the most favourable way I can for the other side.

arrest its development, as suddenly and fixedly as the development of Sanskrit was arrested. The assumption of such two conditions of existence in two periods of a language's history, one of which immediately succeeds the other, is too violent to be credible.

But I have admitted that it is possible that at the time of Pāṇini, Sanskrit was a spoken language. If it was not spoken by the common people, by whom was it spoken? The answer is, by the schools.

From the earliest times the Brāhmaṇas devoted themselves to the study of the language of their sacred books, and no doubt they used it amongst themselves, in the schools, as a medium of disputation, and, perhaps, even, of ordinary intercourse. In later times we find, in the *Bṛhadāraṇya*, Hanumān considering whether he should address Sītā in Sanskrit or in Prākṛit, and no doubt this illustrated the state of affairs in Pāṇini's time as well. Brāhmaṇas could address each other in the holy language, which they so carefully studied and kept up in its integrity, but in communication with the outer world beyond the boundaries of their schools, they had to use that vernacular language of the people, which, descended from the dialects in which the Vedic Hymns were first composed, passed, regularly and inevitably, in the course of centuries, into (amongst others) the language of Aśoka, and thence into that of Hāla and of Tulasi Dās. Call that Vernacular language what you will, so long as it is not called Sanskrit. Many things add proof to the existence of this vernacular language at the time when Sanskrit was fixed,—nay, Sanskrit itself bears witness to it itself, on its very face, in the way in which it has borrowed some of these vernacular words, in their vernacular forms, and then retransferred them, by a process of reversed etymology into what it imagined to be their original Vedic forms. Its mistakes in this process of reversion betray the secret.<sup>2</sup> No doubt in speaking Sanskrit in the schools many things were referred to, of which the original Vedic name was forgotten, and of which the vernacular form had perforce to be used in a form dressed up for the occasion.<sup>3</sup> In short, Sanskrit was used in the schools in Pāṇini's time much as Latin was used in the schools in the Middle Ages. It was habitually used and spoken as a scholastic language, and in

the course of time had even branched out into scholastic dialects, as Dr. Liebich's statistics of the *Sūtras* show.

I think, therefore, that Dr. Liebich goes too far, if I understand him aright, when he says that Pāṇini's Sanskrit was 'the spoken, the living speech of the learned men of his time.' Unless he means by this that it was merely a school language of the learned, entirely distinct from the general language of Hindūstan, also spoken by, and actually the vernacular even of, these learned men, I cannot but consider him, and the many who agree with him, to be labouring under a false impression.

In concluding this subject, Dr. Liebich's classification of the various stages of the Sanskrit language may be given here. He divides them as follows:—

- I. Ante-classical  
The *Samhitās* of the four *Vēdas*.
- II. Classical  
(a) *Bṛihmaṇas* and *Sūtras*.  
(b) Pāṇini's teaching.
- III. Post-classical  
(a) Literature not governed by Pāṇini:  
The Epic poems.  
(b) Literature arisen under the influence of Pāṇini: the language of Kālidāsa, &c.

In the fifth chapter Dr. Liebich combats Prof. Whitney's attacks on the Sanskrit grammatical school in general, and in the sixth he applies the statistics already given to deciding whether any portions of the *Bṛihadāraṇya* *Upanishad* and of the *Aitareya Brāhmaṇa* are older or more modern than other portions; but I must refer the reader to both these essays directly; as the demands of space do not allow me to describe their contents. Suffice it to say that with regards to the Kānya Recension of the former, he considers the whole of it (with a reservation regarding the 5th book) to be earlier than Pāṇini. So also the *Aitareya Brāhmaṇa* with the exception of the 31st *Adhyāya*.

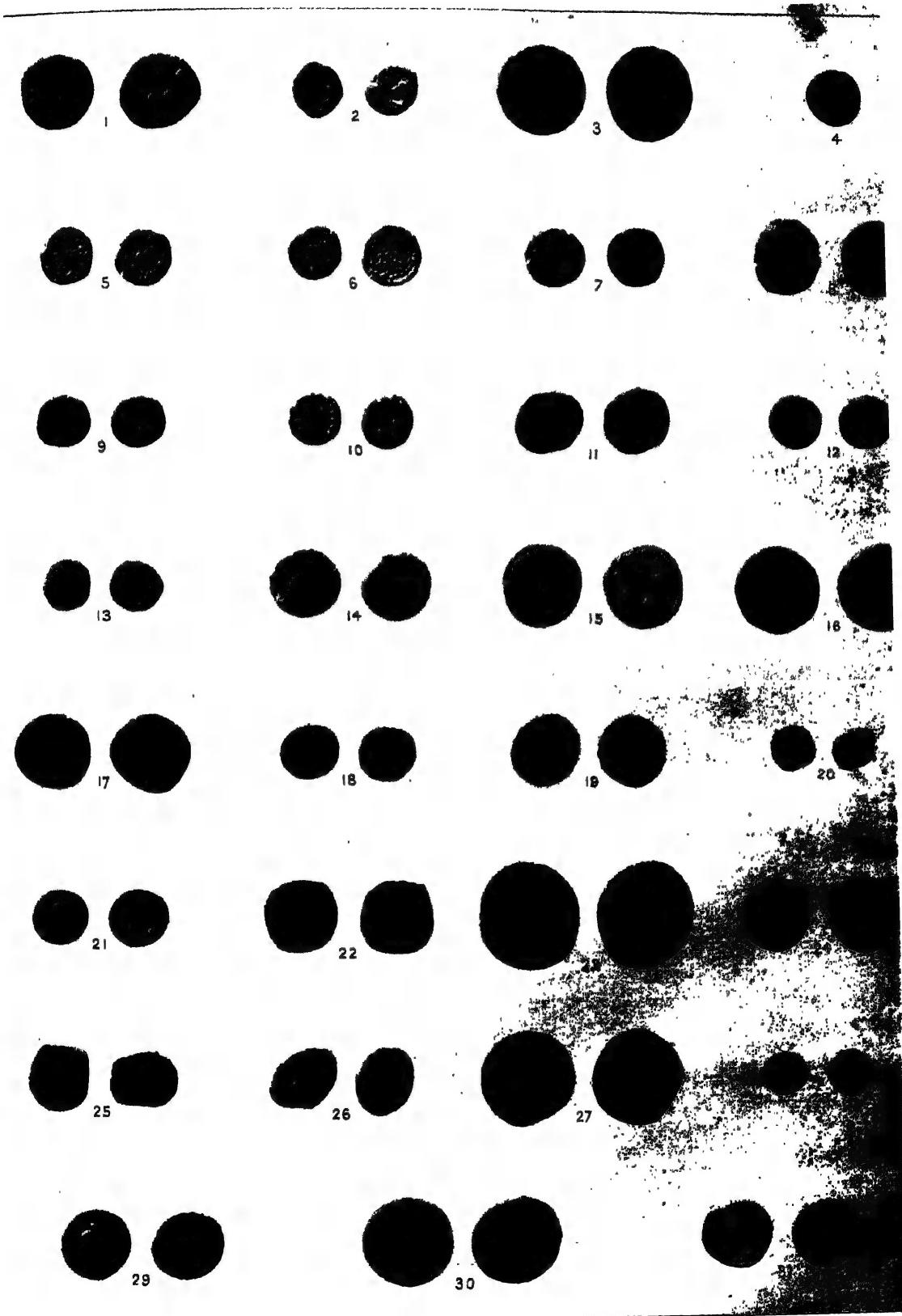
This excellent and most interesting book concludes with two useful appendices, in which the author explains the Pāṇinian teaching on the genus (*pada*) of the Verb, and on the formation of the Feminine of nouns.

<sup>2</sup> An example is the Sanskrit *āṅgdra*, sugarcane sprouts, which I have referred to (ante, p. 166) in reviewing Dr. Macdonell's *Sanskrit Dictionary*. This word is manufactured from the old Prākṛit *āggadā*. Sanskrit took *āggadā*, and by a mistaken etymology assumed that it was derived from *āṅdra*, and therefore it declared

that *āṅgdra* was the Sanskrit word for sugarcane sprout. Really, the word is derived from *āgra* with pleonastic *du* (quasi *driḍ*). There are many examples of this sort.

<sup>3</sup> Just as Father Tom said to the Pope in their immortal conversation: 'Dimidium cyathi vero apud metropolitane Hibernicos dicitur *dandew* (a dandy!).'

DANISH COINS FROM TRANQUEBAR.





## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I.C.S.

(Continued from p. 206.)

(7.) *Dohabali*. See above. Five hundred and seventy-three miscellaneous *dohā* and *sōraḍhā* verses.

The following may be taken as a specimen. They are extracts from other works of the poet:—

*Taba lagi kusala na jīva kahūn sapanehuṇ mana bisrāma !*  
*Jaba lagi bhajata na Rāma kahūn sōka-dhāma taji kūma !! 131 !!*  
*Binu suta-sanga na Hari-kathā tehi binu mōha na bhāga !*  
*Mōha gaē binu Rāma-pada hōe na dṛidha anurāga !! 132 !!*  
*Binu biswāsa bhayati nahūn tehi bina dravahiṇ nī Rāma !*  
*Rāma-kripā binu sapančhu jīva na laha bisrāma !! 133 !!*

131. No happiness will be in life, no rest to the soul even in dreams, till a man, abandoning desire, that home of sorrow, worships Rāma.

132. Without fellowships of the faithful, there can be no converse about God, and without that converse illusion does not disappear. Unless illusion disappear, there is no firm love for Rāma's feet.

133. Without trust there is no faith, and without faith Rāma is not compassionate. Without Rāma's mercy there is no rest for life, even in one's dreams.

(7a.) The *Sat'sai*, or Seven Centuries. I have already discussed at considerable length the question of the authenticity of this work. Whether written by Tul'si Dās or not, it certainly contains, and is the only work attributed to him which does contain, a systematic exposition of his religious opinions. It therefore deserves more than a passing notice.

Although nominally in seven *sargas* or parts, each consisting of a century of verses, this is not quite an accurate description, for, as will be seen, each part contains a few more or less than a hundred. This lends countenance to the theory that verses have been interpolated here and there. The object of the work is purely religious, and though each *dohā* is capable of being quoted independently by itself, the book is not a mere collection of disjointed gnomic verses. A clear connecting leading idea runs through the whole of each part.

The verses may be considered as falling into three classes, viz. gnomic, parenetic, and purely devotional. The majority belong to the second class.

The following are the names of the various parts:—

*Sarga I., Prēma-bhakti-nirdēśa*, Explanation of Faith as Affection.<sup>2</sup> One hundred and ten *dohās*.

*Sarga II., Upāsanā-parābhakti-nirdēśa*, the Explanation of Faith in its Highest Form as Adoration. One hundred and three *dohās*.

<sup>1</sup> Khōdī Rām, pupil of Jānakī Gurū, the son of Śtāla Datt Sārma, is the author of the following verse, comparing the various *Suryas* to different portions of Sītā's body. Metre *Chhappai*:

*Sri jī prēma palya, lanka atigipya para hai !*  
*Pakr̄kti hai udara Rāma rasa amiya bharā hai !!*  
*Hridaya itama-bodha, karma-siddhanta galā hai !*  
*Anana jilana-siddhanta jahār hai brahma halā hai !!*  
*Rōja-nili hai sīra siya, shi vidhi Tulasi Dāsa hiya !*  
*Adi anta līn dōkhiyē satasaiyē hai satta Siya !!*

The *sarga* on Faith as Affection in Sītā's feet, that on Faith in its Highest Form greatly to be cherished is her waist, that on the Essence of the Lord described in Enigmas, filled with nectar, is her womb, that on Self-knowledge is her heart, that on the Doctrine of *karma* is her neck, that on the Doctrine of knowledge, by which Brahman may certainly (be found), is her face, and that on the Duties of kings is her head. Thus did Tul'si Dās determine in his heart that from beginning to end the *Sat'sai* should be a representation of Sītā.

<sup>2</sup> Cf. *Sāmīḍhya I.*, 1, 2, *athātī bhakti-jijīlīsaḥ, sāparānurātīr ḥīvaraḥ*, Now then there is a wish to know faith. In its highest form it is an affection fixed on God (Cowell).

*Sarga III.*, Sánkéta-vakrókti-ráma-rasa-varṇana, the Description of the Essence of the Lord by means of symbolical Enigmas. One hundred and one dōhás.

*Sarga IV.*, Ātma-lódhā-nirdéśa, the Path of Self-knowledge. One hundred and four dōhás.

*Sarga V.*, Karma-siddhánta-yóga, the Influence of the Doctrine of Karma. Ninety-nine dōhás.<sup>3</sup>

*Sarga VI.*, Jñána-siddhánta-yóga, the Determination of the Doctrine of Knowledge. One hundred and one dōhás. Subject,—the necessity of a spiritual guide for a perfect knowledge of the mystery of the Perfect Name.

*Sarga VII.*, Rája-níti-prastáva-varṇana, On the Duties of Kings (and their subjects).

As stated above, a large number of the verses in the *Sat'sai* are repeated in the *Dóhdbalí*. *Sat.* I., 2, also occurs in the *Bairugya Sandépani* (I., 1) and *Sat.* I., 107, in *Bai*, I., 15. Both these verses are also repeated in the *Dóhdbalí* (1, 38).

The part of the *Sat'sai* which is best known is the third *sarga*, in which various devotional exhortations are disguised in symbolical enigmas, in the style long afterwards made popular by Bihári in his *Sat'sai*. As already explained, the authenticity of this part is more than doubtful. Each dōhá is a riddle, in which the true meaning is hidden to any one not possessed of the key. Two examples will suffice.

Bija dhanañjaya rabi sahitā Tulasi tathā mayanka !

Pragata tahán naliñ tama tamā sama chita rahata asanka !! 5 !!

Literally this means :

'The seed of Dhananjaya with the sun, and, O Tul'si, also the moon. Where they are manifest, the night of darkness is not, and the soul remains at peace and secure.' This is, as it stands, nonsense. But *bija* is a technical term for the esoteric meaning of the letters of the alphabet, and the word *dhananjaya* means also 'fire.' Therefore the *bija* of *dhananjaya* means that letter, the esoteric meaning of which is 'fire,' i.e., *ra*. So also the *bija* of *ruvī*, the sun, is *a*, and of *mayanka*, the moon, *ma*. These three together make up the word *Ráma*, and hence the poet means to say that when the name of *Ráma* is manifest, the night of ignorance vanishes, and leaves the soul at peace.

Again,—

Bhaju harī ádhiin bálikd bhari tā rájiba anta !

Kara tā pada biswása bhawa saritā turasi turanta !! 22 !!

Worship, after taking away the first syllable of (*á-ráma*, a synonym of) *bálikd*, a garden, and adding *tā* to the last syllable of (*sa-si*, a synonym of) *rájiba*, the moon (i.e. worship *Ráma* and *Sitî*). Place trust in their feet, and at once dost thou pass over the sea of existence.

The fifth sarga is a good example of the author's didactic style, and the following free translation of it may be acceptable, as it contains Tul'si Dás's doctrine of karma or works.

It will be advantageous, however, first to warn the reader as to the ground on which we are treading. Tul'si Dás's system of philosophy was mainly that of the Védánta,—not how-

<sup>3</sup> Tul'si Dás's use of the word *karma*, may be gathered from 96th dōhá of this *sarga*, where he gives in illustration a goldsmith as the *karīl* or agent, the gold on which he works as the *kárīya* or object acted on (i.e. the material cause), and the finished ornament as the *kárīya* or effect. *Kárīya* and *karma* are to him almost equivalent terms (e.g., dōhá 86). Just as there cannot be an earthen pot without presupposing the existence of a potter, so without a *karīl* or agent, there cannot be a *karma*. It is only by knowing the *karīl* that the true nature of the *karma* can be recognized (87). *Karma* can never be wiped out, only the Lord is free from its law (12). Each individual is a 'store' of *karma* (9), and hence never loses his identity. As a seed always produces its own kind and not another plant, so an individual always remains the same, even when he is absorbed in the Lord (10). Just as water is absorbed by the sun, and yet is never destroyed, so the individual is absorbed in the Supreme God, and yet is never reduced to nothingness (8).

ever of the school more usually known, that of Sankara Āchārya,—but partly based on the lesser known school of Rāmānuja, as developed in the *Sri Bhāshya*.<sup>4</sup> Fifth (?) in descent from Rāmānuja (11th-12th century), in the line of religious teachers came Rāmanand, the founder of the Rāmāwata Sect, to which Tul'si Dās belonged. The philosophical system of the Rāmānujas is much the same as that of the Rāmāwats. It is in matters of detail of doctrine that they differ. The main difference is the somewhat illiberal views of Rāmānuja. He wrote for the Brāhmans and in Sanskrit, and his system of ceremonial purity was strict in the extreme. Rāmanand was converted to broader notions by his expulsion from that brotherhood for an imaginary impurity, and this insult was the direct cause of one of the greatest religious revolutions which India has seen. A revolution, like the Buddha's, from intolerance to tolerance, from spiritual pride to spiritual humility, and from a religion which teaches that the highest good is self-salvation, to one which teaches love to God and a man's duty to his neighbour. That Perfect Faith in God consists in Perfect Love to God is the first text of the sermon which Rāmanand's disciples preached, and the second was the Universal Brotherhood of Man, for 'we are all His children.' Rāmanand called his followers *Avadhūta*, for they had 'shaken off' the bonds of narrow-mindedness. To the happy accident of the insult, we owe the noble catholicity of Rāmanand's disciple (greater than his master) Kabir, and this teaching reached its final development, and — what is more, — reached its acceptance by the masses of Hindustān, at the hands of Tul'si Dās.

We are, however, now more concerned with the scheme of philosophy on which this system was based. The main points of difference between the Vēdānta doctrines of Sankara Āchārya and of Rāmānuja, are given by Dr. Thibaut, in the introduction to his translation<sup>5</sup> of the *Vēdānta Sūtras*, and a very brief sketch, based on his remarks, such as is necessary for understanding Tul'si Dās's language, will suffice here. I shall translate throughout the personal name 'Rāma' by 'The Lord.'<sup>6</sup> As Dr. Thibaut says of Rāmānuja 'The only "sectarian" feature of the *Sri Bhāshya* is, that it identifies Brahman with Vishṇu or Nārāyaṇa; but . . . . Nārāyaṇa is in fact nothing but another name of Brahman.' So also Tul'si Dās identifies Brahman or Isvara with the Rāma incarnation of Vishṇu.

The key note of Rāmānuja's system is a personal Supreme Being, whether called Brahman (neuter), Nārāyaṇa, or Rāma, πολλῶν ὀνομάτων μορφὴ μία. According to Sankara, on the contrary, Brahman, the Supreme being, the highest Self, is pure Intelligence or Thought, or which comes to the same thing, pure 'Being.' Absolutely nothing can be predicated of it. All the world around us is simply a projection of this absolute intelligence in association with *māyā* or illusion, and, as so associated, Brahman is called Isvara, the Lord. Each soul (*jīva*) is pure Brahman, and the aggregate of bodily organs, and mental functions which make up the individual, and which separate and distinguish one soul from another, are mere *māyā* and unreal. So also all objects of cognition, volition, &c., the external world, are mere *māyā*; the only thing that really exists is the soul, — the projection of the supreme (*param*) qualityless (*nirguna*) Brahman. The non-enlightened soul is unable to look beyond the veil of *māyā*, and blindly identifies it self with its adjuncts, the bodily organs and cognitions which make up the individual. It thus becomes limited in knowledge and power, as an agent and enjoyer. As such it burdens itself with the merit and demerit of its actions, and as a consequence is subject to a continual series of births and rebirths into infinity, each of which is a direct

<sup>4</sup> Now in course of publication in the *Bibl. Ind.* That Tul'si Dās is considered a professed follower of Rāmānuja is manifest from the introductory verse of the *Māyā Sankirtan* of Bunder Pāṭhak. He praises Sita, Rāma, Hanumat, Ganesa and Tul'si Dās. Then he goes on 'स्वरूपानुजामाता प्रभाता धूरका लक्ष्मी जीवा तुलदर्मा देवान् चरुचंडान् च वा'. The author would not have brought Rāmānuja's name so prominently forward, were it not germane to the object of his work.

<sup>5</sup> *Sacred Books of the East*.

<sup>6</sup> Just as I have insisted in *Legends of the Pañjāb* in similarly translating Rām, Hari, Raghbir, Raghunāth, &c., as "God." As the point is of much interest I give the following references to that work.—I. 125, 335, 357, 362, 363, 409; II. 7, 11, 101 ff., 204, 212 ff., 219, 376; III. 381.—ED.]

consequence of its previous actions. The only way of escaping from this weary continual round of births, is the recognition by the soul of the soul as one with the Supreme Brahman, — the highest self. By such knowledge the seeker after truth withdraws from the influence of *máyā*, and, at the moment of death obtains immediate final release, being absorbed into and altogether losing his identity in the absolute Supreme Brahman. He once more becomes himself pure "Being," without qualities, cognitions, or identity.

On the other hand, according to Rámánuja, Brahman, the Supreme Being, the highest Self, the Lord,<sup>7</sup> is not pure Intelligence, though Intelligence is his chief attribute. So far from being pure 'Being,' devoid of all qualities, he is endowed with all auspicious qualities. 'The Lord (I quote Dr. Thibaut's words) is all-pervading, all-powerful, all-knowing, all-merciful; his nature is fundamentally antagonistic to all evil. He contains within himself whatever exists.' 'Matter and soul (*achit* and *chit*) constitute the body of the Lord; they stand to him in the same relation of entire dependence and subserviency, as that in which the matter forming an animal or vegetable body stands to its soul or animating principle. The Lord pervades and rules all things which exist, material or immaterial—as their *anlayámin*, or inward ruler. 'Matter and soul as forming the body of the Lord are also called modes of him (*prakúra*). They are looked upon as his effects, but they have enjoyed the kind of individual existence which is theirs from all eternity, and will never be entirely resolved into Brahman. Creation (as both he and Sankara agree) takes place at intervals. Between each period of creation, is a period of *pralaya* or non-creation, during which matter is unevolved (*avyakta*), and (according to Rámánuja) 'individual souls are not joined to material bodies, but their intelligence is in a state of contraction, non-manifestation (*sankócha*). During this *pralaya* period Brahman is said to be in his causal condition (*kármandvasthá*). 'When the *pralaya* state comes to an end, creation takes place owing to an act of volition on the Lord's part.' Primary unevolved matter becomes gross and acquires those sensible attributes (such as visibility, tangibility, &c.), which are known from ordinary experience. 'At the same time the souls enter into connexion with material bodies corresponding to the degree of merit or demerit acquired by them in previous existence; their intelligence at the same time undergoes a certain expansion (*vikása*). The Lord, together with matter in its gross state, and the "expanded" souls, is Brahman in the condition of effect (*káryávasthá*). Cause and effect are thus at the bottom the same; for the effect is nothing but the cause which has undergone a certain change (*pariyádha*).'

There is thus, as in Rámánuja's system a never ending round of births influenced by former actions, and the only way of escaping from the endless chain is cognition of and meditation on the Lord, a thing which can only be done by His grace. There is no veil of *máyā*, as there is in Sankara's system, between the soul and the Lord: but without the Grace of the Lord, true understanding and true meditation is impossible. He who obtains that grace obtains final emancipation, and an everlasting blissful existence. He does not become absorbed in Brahman, but 'enjoys a separate personal existence, and will remain a personality for ever.' The release from *sáhásrá*, the world of births and rebirths 'means, according to Sankara, the absolute merging of the individual soul in Brahman, due to the dismissal of the erroneous notion that the soul is distinct from Brahman; according to Rámánuja it only means the soul's passing from the troubles of earthly life into a kind of heaven or paradise, where it will remain for ever in undisturbed personal bliss.'

The above brief abstract of Dr. Thibaut's luminous comparison of these two sister philosophies, will, it is believed enable the student to understand the parenetic side of Tulsi Dás's writings, and in concluding this portion of the essay, I will give one more quotation from Dr. Thibaut, which (*rem acu tetigī*) accurately sums up the history of this side of religious

<sup>7</sup> Note that according to Sankara there are two conditions of Brahman, a higher, which is Brahman, pure Intelligence, *parama nírgunam Brahman* — a lower, associated with *máyā*, *aparama sanguinam Brahman*, known as *Ívara*, the Lord. Rámánuja knows only one condition of Brahman, with which name *Ívara*, the Lord, is synonymous.

thought in India. ‘Although this (Sankara’s) form of doctrine has, ever since Sankara’s time, been the one most generally accepted by Brahmanic students of philosophy, it has never had any wide-reaching influence on the masses of India. It is too little in sympathy with the wants of the human heart, which, after all, are not so very different in India from what they are elsewhere. Comparatively few, even in India, are those who rejoice in the idea of a universal non-personal essence in which their own individuality is to be merged and lost for ever, who think it is sweet “to be wrecked on the ocean of the Infinite.” The only forms of Vēdāntic philosophy which are and can at any time have been really popular, are those in which the Brahman of the *Upanishads* has somehow transformed itself into a being, between which and the devotee there can exist a personal relation, love and faith on the part of man, justice tempered by mercy on the part of divinity. The only religious books of wide-spread influence, are such as the *Rāmāyaṇ* of Tulsi Dās, which lay no stress on the distinction between an absolute Brahman inaccessible to all human wants and sympathies, and a shadowy Lord whose very conception depends on the illusory principle of *mīḍā*, but love to dwell on the delights of devotion to one all-wise and merciful ruler, who is able and willing to lend a gracious ear to the supplication of the worshipper.’

With these introductory remarks I submit the following analysis of the fifth, or *karma*,<sup>8</sup> sarga of the *Sat-sai*.

The commentator Brijnāth’s preface to this part is not uninteresting and must first be quoted. ‘The subject matter of this part is an account of the doctrine of actions (*karma-siddhānta-vṛṇjana*). Now this *karma* is the primal cause (*ādi-kāraṇa*) of all things. This *karma* may be good or evil (*subhāśubha*). It is, as it were, the wings of the bird-like soul (*jīva-rūpa-puṣkṛ*), wings by the support (*ābhāra*) of which the soul continually makes progress (*gati*). Moreover, good and evil *karmas* over emanate naturally from the soul,—good, such as giving water to the thirsty, gifts to the hungry, setting on the right path those who have gone astray, leading the heat-oppressed to shade, and the like,—evil,—but they are countless. Or again; everything double (*yāvāt kārtavyatā*) is *karma*, as for example, calmness, self-command, patience, trust. The six kinds of religious meditation, freedom from passion, desire for salvation, and other means of obtaining perfect knowledge are all examples of *karma*. Or again; hearing the Scriptures, chanting hymns, prayer and adoration, faith, these are all *karmas*. Or again; no *karma* which may be done contrary to a man’s position in life or caste can be considered a good one. Thus, the branches of the tree of *karma* extend to hell (*narakā*), to the lower heaven (*svarga*), and to the abode of supreme bliss (*mukti-dhāman*), and are (the soul’s) one support. Wherever the soul may go, if it do *karma* with a selfish object (*savāsika karma*) (e. g., to obtain salvation), it must remain dependent upon *karma* alone, which thus becomes its fetter; but if it does *karma* with no selfish object (*nirvāsika karma*), that is merely in order to please the Lord, then *karma* is no longer a fetter; it gives faith and salvation, nay, it is an agent (*kartṛ*) of both. For example, Pṛithu when he sacrificed, had no selfish object, and became endowed with faith to the Lord, but through performing a sacrifice with a selfish object Daksha fell a victim to calamities. So Dhruva performed unselfish austerities, and obtained faith, but Rāvana performed selfish austerities and wrought his own destruction. Ambarisha obtained faith through his unselfish sacrifice. Other examples of *karma* are, unselfish justice, as in Yudhisṭhīra, and, selfish (*karma*), Jarāsandha. Thus a man who relies on selfish *karma* attains only to the lower heaven (*svarga*), and having thus exhausted his merits must again be born in the world of mortals. Hence, in order to attain to faith in the Lord, a man should only perform good *karmas*. This ocean of the doctrine of *karma* is fathomless and illimitable, but with the aid of a spiritual teacher, one crosses it as in a boat.’ End of Preface.

**Text.**—Consider thy body as worthy of honour, for the Lord himself once took the human

<sup>8</sup> The fifth *sāraṇa* is devoted to the doctrine (*siddhānta*) of *karma*, and the sixth to the doctrine of *jñāna*. There is no reference here to the *karma-kāṇḍa* (*pṛava-mīmāṁśa*) and the *jñāna-kāṇḍa* (*uttara-mīmāṁśa*) of the Vēdāntists.

form (and became incarnate as Râma),<sup>9</sup> and knowledge of the non-dual (*advaita*) Lord is never far from it (1, 2). The holy man alone understandeth the mystery of the sun and the water, and obtaineth *nirvâna*<sup>10</sup> (3). The Lord is like the sun which draweth water from the Earth in the hot season and again dischargeth it upon the Earth in the rainy season, never desisting in his course (4). He calleth the holy to union with himself as the magnet doth steel (5). Even as the sun's action in giving water is visible, but in taking water (by evaporation) is invisible, so is the action of the Lord, which can only be learnt by the grace of a spiritual guide (6); for every one knoweth what is before him, visible to the eye,—the gifts of the Lord, but who knoweth what happeneth after death, when the Lord absorboth (*laya*) a man to himself (7)<sup>11</sup>? Even as water is drawn from the earth to the sun, and is not lost in it but remaineth water, even so life goeth to the feet of the Lord, but is not absorbed (*laya*) in him<sup>12</sup> (8). Each according to his nature taketh his store of actions (*karma*) with him, and where'er he goeth he beareth its consequences (9). As a seed (or Earth-born material cause) changeth not its nature, but always produceth its own kind, so doth a man when absorbed (*laya*) in the Lord still retain his individuality (10). Thus, all things are in the Lord, yet is he not affected by them, as a mirror is not affected by that which it reflects (11); for *karma* (*i. e.* actions) cannot be wiped away,<sup>13</sup> it is like a series of waves; the actions of a man's present life (*kriyamâna*) are the result of those of his former lives (*sanchita*) and cause those of his future lives<sup>14</sup> (12, 13). Actions (*karma*) are of two kinds (good and bad),<sup>15</sup> and the Lord alone is entirely free from them. Few there are who can understand this mystery (14).

But the holy man, who is absorbed in faith in the saving power of the Lord, doth every action only out of adoration for his Lord, and never looketh back (15). He unchangingly looketh upon Sîtâ (the energetic power of the Lord) as the giver of happiness, and upon Râma (the Lord) as the taker away of his woes; the moon and the sun of the night and day<sup>16</sup> of his faith (16). The holy man's one joy is in Sîtâ, the tender, illuminating moon of his faith (17) and as gold gloweth in the fire, so gloweth the soul of a holy man in the cool rays of that moon, casting itself at their feet<sup>17</sup> (18).

Mankind, in their own obstinacy, keep binding themselves in the net of actions (or works) (*karma*), and though they know and hear of the bliss of those who have faith in the Lord, they attempt not the only means of release (19). Works (*karma*) are a spider's thread up and down which he continually runneth, and which is never broken; so works lead a soul downwards to the earth, and upwards to the Lord (20).

Thy nature is ever with thee, and where thou art, there is thy nature too, nor is it set aright till thou has learnt association with the holy (21). If, as the Vêdântists do, we talk of an individual's subtle body (*sûkshma sarîra*) and his grosser body (*sthûla sarîra*) then there is

<sup>9</sup> This is not the interpretation of Baij'nâth, and depends on a reading *ya tanu* instead of *yatana* (*yutha*) in the first line.

<sup>10</sup> It will subsequently appear, cf. Vss. 8 and ff. that this is very different from the *nirvâna* of Buddhism.

<sup>11</sup> Baij'nâth's explanation differs here.

<sup>12</sup> For the Lord is devoid of *karma* (*a-karma*), and cannot become one with a *sa-karma* soul.

<sup>13</sup> The argument is that a soul can never free itself from its *karma*, while the Lord is ever free from *karma*, hence the two never can become one. *A-karma* cannot unite with *sa-karma*.

<sup>14</sup> *Karma* (actions) has thus three aspects, that which is being done now (*kriyamâna*), which is the result of that which has been done in the past (*sanchita*), and which is the cause of that which has to be done in future (*prârabdha*).

<sup>15</sup> Baij'nâth gives an alternative classification. He says that, with reference to the future, the present and the past of the present are the same. Therefore the two kinds may be, on the one hand *sanchita* (including *kriyamâna*) and on the other *prârabdha*.

<sup>16</sup> The 'night' of ignorance (*avidya*), and the 'day' of knowledge (*jñâna*). The darkness of night is *mâyâ*, illusion, and the heat of the day is 'works' (*sâdhana*), which Râma, unlike the real sun renders unnecessary, by the gift of knowledge.

<sup>17</sup> As fire destroys the dross of gold, so Râma and Sîtâ destroy the dross (sin) of human beings. She, however, does not burn, as fire burns the gold.

no difference between them. The faults and virtues of the subtle are all found in the grosser body (22).

As water for four months cometh from the sun, and for eight months goeth to it, so are the souls of men; they return to the place whence they came<sup>18</sup> (23). The water as it cometh is visible, but as it goeth is invisible, even so is the going of the soul hard to know without a spiritual guide (24). The wicked man goeth along the path of sorrow and is reborn to misery for countless generations (25). There are the two paths of bliss and sorrow, but without the grace of the Lord they cannot be recognized (26), and it is not till he experienceth the sorrow of these perpetual births, that he calleth for the moon, *lit.* way of Sītā (wisdom) (27). Once a holy man treadeth on this path his woes disappear. For that path leadeth to Sītā's (wisdom's) feet, which guide him to the feet of the Lord<sup>19</sup> (28). This moon of wisdom distilleth nectar of itself, and never suffereth eclipse or shadow (29). Like the real moon she giveth joy to all the world, and if the *chakravīka* bird and lotus (*i. e.* the worldly) grieve when she appears, 'tis not her fault (30). Yet when the world, without experience, seeth them in sorrow, it falsely accuseth her of the fault, though, with a spiritual guide, all that sorrow would be wiped away (31). Learn the parable of the rain-cloud, which sheddeth water and maketh the whole world to rejoice. But, though the rain also causeth the *jāvās* plant to wither, no one blameth the cloud (32). The moon draweth poison from the earth, and yieldeth nectar in return; such is faith which destroyeth the holy man's sins, and giveth him peace (33).

Again, the fierce rays of the sun draw moisture from the earth, and the cool rays of the moon give back nectar.<sup>20</sup> Each is the complement of the other,—so is it with the Lord and with wisdom (34, 35).

The earth is like the grosser (*sthūla*) body, and water like the subtle (*sukshma*) one (which is absorbed by the sun, and given out by it again). This requireth a spiritual guide to understand (36).

The just man adoreth the cool rays of this moon, while others are seeking refuge (at once) in the fierce rays of the sun<sup>21</sup> undergo difficulties and miseries (39). Therefore should a man by every possible device seek association with the holy, for this endeth finally in union with the Lord (38). Take the part of a servant, which leadeth to happiness, and not that of a master (which by pride and confidence in good works) leadeth to misery. Remember the fates of Vibhishāna and Rāvana (39).

'The moon produceth coolness, and the sun heat,' (so saith the ignorant), but neither produceth either; consider thou this carefully (40). No one ever saw them do it, yet everyone calleth them 'the cool-maker' (*sita-kara*) and 'the heat-maker' (*ushna-kara*), and saith, therefore it is true, and cannot be false.' But the maker of heat and cold, of sun and moon, is the Lord alone (41). The very *Vēdas* tell us of the virtues of nectar, how a draught of it destroyeth disease, and bringeth the dead to life, yet even it is subject to the Lord's will<sup>22</sup> (42). Every one knoweth that the property of earth is smell, of water coolness, of fire heat, and of air the sense of touch, and their existence is accepted as proved, although they cannot be seen<sup>23</sup> (43).

<sup>18</sup> That is to say during the *pralaya* period (see above) during which matter is unevolved, and intelligence is in a state of contraction, when the Lord is in his causal state.

<sup>19</sup> Baij'nath's commentary is instructive. 'A father cannot cherish a young child. The mother cherishes it and brings it to the father, &c., &c.'

<sup>20</sup> Or, the sun giveth fiery rays, and the moon coolness.

<sup>21</sup> *i. e.* seeking to know the supreme deity at once, by pure reason, without an intercessor, or by means of good works alone.

<sup>22</sup> As for instance, the shower of nectar after the battle of Lankā only brought the bears and monkeys to life, and not the *rākshasas*.

<sup>23</sup> Read, *yantra sita api ushnatī sparśa vidita jaga jāna*. A reference to the well known categories of the Nyāya philosophy. In the following verse, *ala* = *alash* = *pūrṇa*: *chēlana* = *parabrahmarūpa* = *Rāmachandra*. I am indebted to Papūlī Sudhākar Drīvēdī for the explanation of this very difficult verse, of which the commentators available to me can make no sense. If, in verse 44, we could read *bilakha na* instead of *bilakhata*, the passage would be still easier: 'So in these (*i. e.* the faithful) the Pure Almighty is not visible, but is revealed, &c.'

In them all is visible the Pure Almighty Lord, who is revealed easily to the heart by the teaching of a spiritual guide (44). Of this nature is the supreme knowledge, which only a few by the grace of their spiritual guides obtain, and thus become for ever holy and able to understand (45).

As the young cuckoo deserteth its foster-father, the crow, and seeketh its own kin, as soon as its wings are grown, — so the soul, when it gaineth wings of intelligence (*chaitanya*) abandoneth things of this world and seeketh the Lord (46). An even mind (*samatā*) and clear discrimination (*viveka*) follow from abandoning mundane welfare (*svártha*)<sup>24</sup> (47), yet all men clamour for the latter, though not one desire is ever perfectly fulfilled; for, void of knowledge (*jñāna*) their delight is in ignorance (*ajñāna*), and their trust is in their hard and evil intellect (48). But that only is welfare (*svártha*) which destroyeth woe, and a spiritual guide alone can point it out (49). They desire this welfare, which is an effect (*kárya*), without doing those things which are its cause. Learn, saith Tul'sí, the parable of the cotton bush, and the sugarcane<sup>25</sup> (50).

Every one confesseth that the effect (*kárya*<sup>26</sup>) is a necessary consequence of the material cause (*kárani*), and saith Tul'sí, thou and thou alone art the agent (*kára* or *kartri*) which acteth upon this material cause (51) : for without an agent there can be no effect, and how can he attain (to his effect, i.e. salvation) without the instructions of the spiritual guide (as a material cause). The agent acteth upon the material cause, and the effect is produced, but, under the influence of delusion (*moha*) the agent acteth not (goeth not to the spiritual guide), and hence the effect cometh not (53). For the effect (i.e. salvation) never cometh without the action of the agent upon the material cause (e.g. faith), as surely as waves come not except from the action of the wind upon the water (54). The ultimate refuge of the agent (towards which he should act) is the Lord (55). The agent and the material cause are the two essentials.<sup>27</sup> By them thou becomest free from impurity, and endowed with faith in the one Lord, while *karma* (actions) waxeth or waneth (as their effect) (56). Where there is a material cause, the action (*karma*) must be produced (as an effect) self-born like the sweat-born insects.<sup>28</sup> No one sees them produced, and yet they come (57).

From unholy actions (*karma*) holiness cannot come. Wash thyself clear of unholiness, and be holy (58). Show love to all creatures and thou wilt be happy (59), for when thou lovest all things, thou lovest the Lord, for He is all in all (60). Thou and the universe are made of the same elements, and in thee dwelleth thy soul (*jivátman*), which thou canst not know till thou hast gained perfect knowledge (61). This knowledge may come in a sudden inspiration, or from humbly sitting at the feet of a spiritual guide (62). Learn from thy guide to distinguish effects (*kárya*) temporal from effects eternal (63); the night is dark, let the sunrise of

<sup>24</sup> Defined as (1) *sundari vanitā*, (2) *atar addi sugandh*, (3) *sundar vasan*, (4) *bhūshan*, (5) *gān tām*, (6) *tāmbul*, (7) *uttam bhrījan*, (8) *gajddi*.

<sup>25</sup> Worldly welfare consists in fine clothes, sweet food, and the like. These are effects, and cannot be produced without weaving cotton, and pressing the sugarcane. The preparations of the cotton and of the sugarcane are therefore the material causes of these effects. So also the supreme welfare, or salvation, is an effect which necessitates a material cause. This material cause is true knowledge, faith and the like. Here the dry cotton bush represents the dry (*nirasa*) path to salvation by philosophy alone, while sugarcane represents the sweet (*sarasa*) path to salvation by faith in the Lord.

<sup>26</sup> I follow the reading *kárana-kára jī, sūtaih*.

<sup>27</sup> Baij'nath says, these two of the three (agent, material cause, and effect) are the essentials, because when the agent acquires belief (*graddhā*, not *bhakti*; cf. Śabdilya, 24) he approaches material causes, such as association with the holy. By the power of these his mind (*manas*) is directed to the Lord, and he does works (*vidhāna*) such as hearing the scriptures, hymn-singing, adoration and the like from which love (*prīman*) arises. Thus his dualistic wisdom (*dvaita-buddhi*), which was foul, is destroyed, and into his pure mind monistic discrimination will enter, and with pure affection he will obtain the Lord. So also, when the agent associates with the worldly, he looks upon mysteries after their fashion, and any purity which he originally had is destroyed, the mind becomes attached to things of the senses, and owing to sinful *karma* increasing, the agent gains the eighty-four hells. Therefore, with Tul'sí Dās, make association with the holy a material cause.

<sup>28</sup> Lice, &c., which are classed as a separate order of beings, distinct from those which are viviparous or oviparous. They have no parents.

knowledge shine. A man cannot trust for salvation to his good works (*karma*),<sup>29</sup> for often do they mislead and the wisest are thereby made fools<sup>30</sup> (65). A work (*karma*) done for mere reputation (*nāma-kāra*) defileth, for it is done without considering its effects (66). Flee evil communications. Holiness waneth when near wickedness, as the moon waneth when approached by the sun, and waneth as it goeth farther from it (67).

As thy father and thy mother were born, so hast thou been born, but thou art not one with thy father and thy mother (thou art only one with the Lord)<sup>31</sup> (68). Hence thou art one with the whole universe (which is one with him), yet, at the same time thou art a distinct separate being (69).<sup>32</sup> Even as gold is made into various ornaments, but still remaineth gold: so is the soul, and only by the Lord's grace can the wise man test it (as a goldsmith testeth the ornament, and knoweth that it is gold) (70).<sup>33</sup> It is one thing throughout, yet it hath many qualities and many names,<sup>34</sup> beyond the possibility of counting, and thou canst only ascertain its true nature with the help of a spiritual guide (71). The gold<sup>35</sup> is the root-substance, and it is only the adjuncts (*upādhi*) of name, form, &c., which cause it to appear as the countless ornaments of the body<sup>36</sup> (72). The form of the root-substance may change owing to its adjuncts, and according to them it is beautiful or the reverse, and only the clear intellect considereth the effect of these qualities in his mind (74).

When<sup>37</sup> thou seest the outer form, give thou it its name and tell of its qualities only after

<sup>29</sup> I retain throughout the word *karma* besides translating it. Here it means good works, which, I may note, are of three kinds, those done for the love of God (*mānasika*), those done for personal salvation (*kṛiyika*), and those done for mere reputation (*nāma-kāra*). The names, however, do not agree with the descriptions, which are Baij'nāth's.

<sup>30</sup> Baij'nāth gives several examples. Two will suffice to explain the author's meaning. The pious Nṛiga gave the same cow to two Brāhmaṇas by mistake, and was cursed in consequence. Here a good *karma* led to a bad result. Ajāmila, a notorious sinner, accidentally, and not intending it, uttered the name of God when at the point of death, and thereby got salvation. Here a bad *karma* led to a good result. Hence the moral is, put not your trust in *karma* or works, but in faith in the Lord.

<sup>31</sup> All commentators explain this by a reference to the Śāṅkara doctrine of Māya, which was ignored by Rāmānuja, who only recognises the Lord in two conditions of cause and effect, *kāraṇavasthā* and *kāryavasthā*. If the interpretation is true (which I greatly doubt), then Tulsi Dās has superadded to Rāmānuja's doctrine, a doctrine of *sakti-māyā*. Baij'nāth's explanation is as follows, — As a son is born from the union of his father and his mother, so the soul comes into living being from the union of the Lord (Īśvara) and Māya. At the will of the Lord Māya became *sakti*, and then became a triple-qualified self (*trigundimakta*). Māya has two forms, *viz.*, of cause and of effect, and īśvara projected a portion of himself, like seed (*vijavat*), into the causal form (*kāraṇa-rūpa*, = *rajas*). Thence was produced the soul in a condition of forgetfulness of its true self, and imagining its body, &c., to be its real self. At the same time Māya in its form of effect (*kārya-rūpa*), having deluded the organs of sense, &c., and having caused them to forget happiness in the Lord, made them devoted to temporal happiness. Hence the poet tells the soul not to think himself one with his earthly father and mother, or even with his supreme parents īśvara and *kāraṇa-rūpa* Māya, but to recognize himself as really one with the Lord only.

<sup>32</sup> Here we come back to Rāmānuja's doctrine of the eternally separate individuality of the soul. There is nothing about the *sakti-māyā* in the text. Indeed in dīkhā 16 the poet apparently treats Sītā as a kind of *sakti*, and he assuredly would not call her Māya.

<sup>33</sup> Baij'nāth carries on his explanation, — Just as gold is made into many ornaments, yet still remains gold, and its quantity remains unchanged, and is not diminished, so, with Māya for a material cause, the formation of bodies takes place, but the true nature of the self (*ātma-tattva*) is in no way diminished, but ever remains unaltered.

<sup>34</sup> Gold may have many qualities, — e.g., it may be used for charity or for debauchery, for food or for clothes, ornaments, and so on, — and many names, as, a specified coin, a bracelet, an earring, and so on.

<sup>35</sup> According to Baij'nāth, *gandhana* is a trade term used by goldsmiths for gold. So also Śesh Datt Śarmā. It is not given in the usual dictionaries.

<sup>36</sup> Baij'nāth says ornaments (*bhāshana*) are of twelve classes according as they are worn on the crown of the head (1), forehead (2), ear (3), throat (4), nose (5), arm (6), wrist (7), finger (8), waist (9), foot (10), ankle (11), toe (12). Each of these classes contains countless ornaments.

<sup>37</sup> From the 44th to the 74th dīkhā, the poet has dealt with the question of the soul recognizing its own form. He now deals with the question of recognizing the form (*rūpa*) of the Lord. According to Baij'nāth, the Lord has five principal forms, *viz.* (1) *Antaryāmin*, the Inward Ruler, who is void of quality, *nirguna*, (2) *Para*, He who becomes incarnate, like Rāma, out of pity for mankind, (3) *Vyūha* (not explained), (4) *Vibhava*, He who becomes incarnate for special purposes, such as Nṛisinha, &c., (5) *Archā*, Local forms, such as Jagannātha, &c., No. 2—5 have qualities (*saguṇa*). *Antaryāmin* (inward ruler) is usually mistranslated by Hindi scholars as *antaryānin*, the inward knower (*antar kō jānat*, Baij'nāth).

careful thought (75). The Lord is ever endowed with all auspicious qualities,<sup>38</sup> in whom alone is the hope of ultimate salvation (76). There is only one easy, simple, means of approaching this *saguna* (with-quality) Lord (namely faith), while the way of knowledge to a *nirguna* (without-quality) Brahman is full of countless difficulties (77).<sup>39</sup> In that one Lord there are four classes of qualities,<sup>40</sup> and say (O doubter) what existeth not within these qualities? All things are included in them, a saying hard to understand (78). The holy man knoweth the secret of the universe from East to West, and without that knowledge how can one wipe out one's heritage of woe<sup>41</sup> (79); for the disease which hath doubt and sorrow (or error) for its root giveth unmeasured sorrow, as snakes seen in a dream, from which a man cannot escape<sup>42</sup> (80). The snakes to him are real things, until he openeth his eyes; so is this sorrow real, till the eyes of the soul are opened by hearing the words of the spiritual guide (81). As long as hope (in things temporal) but toucheth the soul, no full sight of the true object of desire can be gained; even as, in the rainy season, as long as rain cometh not, the husbandman is not satisfied (82). As long as the soul hath ever so little desire, every one is greater than it,<sup>43</sup> but once a man entirely loseth all desire, who can be greater than he<sup>44</sup> and he obtaineth in the end the supreme home (83).

The cause (*kárana*) is the agent (*kartṛ*) (i.e. Brahman) immutable, without beginning, in the form of the uncreated, free from blemish, and incomparable. From it cometh many effects

<sup>38</sup> *Sukha-sāgara-mādhurya* (or *divya*) *gunan* *kari* *agādh*. It will be seen that Baij'nāth in the above note says that Antaryāmin is *nirguna*. This is directly opposed to Rāmānuja, and is not stated by Tul'sī Dās. Baij'nāth adds that he is both *chit*, soul, and *achit*, matter, which agrees with Rāmānuja, who says that these form the body of the (*saguna*) Lord, and are modes (*prakāra*) of him.

<sup>39</sup> So I translate this verse, which I take as arguing against the *nirguna* Brahman doctrine of Śankara, in favour of the *saguna* Brahman (or *saguna* *īvara*) doctrine of Rāmānuja. It involves translating *upādhi* here as equivalent to *updyā*. The verse literally translated is as follows: 'The device for (obtaining) the *saguna* *padarthā* (*padarthā*=*artha* *dharma* *karma* *mokshāddi*, that is to say, *sākṣipravāna*-*guna*-*sahita* *sarva-nukhaṇḍayaka* *nirguna* *śrī* Rāma) is one and everlasting. The devices for the *nirguna* (*padarthā*) are countless. Tul'sī saith, consider with special care, and follow the very easy course.' Baij'nāth, following his original error, explains *nirguna*, not by the Śankara, as opposed to the Rāmānuja, Brahman, but by the Antaryāmin, who, he again repeats is *ayūpa*, and *akurta*. As already said, according to Rāmānuja, the Antaryāmin is *saguna*, and pervades and rules all things which exist, both material and immaterial, *chit* and *achit*.

<sup>40</sup> Baij'nāth quoting from the *Bhagavad-guṇa-darpana*, explains that in the Lord are all possible qualities, and it is useless denying that anything which exists has qualities which he has not. These qualities (*guṇa*) are divided into four classes. (1) Those conducive to the creation (*utpatti*) and maintenance of the universe, viz.:—

*Jñāna* (1)-*śakti* (2)-*bal* (3)-*aisvaryā* (4)-*vīrya* (5)-*Māyāśray* (6)-*āśiṁshataḥ* ।

*tadrānantaqṇyasyalpi* *śāśvēva prathumāt* *guṇāḥ* ॥

*hēyapratyantikatvāśeshatvābhyaḥ saha gunāśṭakam idam jagad-utpattyātī-vyāpārīśu prathānām kārīṇam* ॥  
knowledge, power, force, lordship, virile energy, ardour; to which some add, hostility to what should be abandoned, and infinity. I give the original Sanskrit, because Baij'nāth has entirely misunderstood the latter, prose, portion.

(2) Those conducive to devotion, eight, viz.:—*satyātva*, truth; *jñānatva*, knowledge in the abstract; *anantatva*, endlessness; *ekatva*, oneness; *vyāpaktatva*, pervadingness; *amalatva*, purity; *svātantrya*, independence; *anandatva*, bliss in the abstract.

(3) Beneficial to those who take refuge in a person (*āśrita-sarapāṇyāgīn*) nineteen, viz. —*dāyī*, mercy; *kripā*, graciousness; *anukampā*, compassion; *āvirūpātmā*, mildness; *vātālīya*, tenderness; *smālīya*, minuteness; *saukabhyā*, accessibility; *kṛurūya*, pity; *kshamā*, forbearance; *gimlībhyā*, profundity; *anubryā*, nobility; *sthairyā*, firmness; *dhairyā*, patience; *chāturyā*, capacity; *krititva*, exportness; *kṛitajñatva*, gratitude; *mārdava*, sweetness; *dr̥java*, rectitude; *sauhārlī*, kind-heartedness.

(4) Beneficial to the outward appearance, viz.:—*saundarya*, beauty; *mādhurya*, softness; *sāyandīya*, fragrance; *saukumārya*, youthfulness; *aujjalya*, clearness of complexion; *ladvāyā*, charm; *abhirūpa*, good proportion; *kanti*, enhancement of beauty by love; *tārūya*, gracefulness, and the like.

It will be observed that these are all auspicious qualities, with which, according to Rāmānuja, the Lord is endowed.

<sup>41</sup> Again the commentators go wrong in explaining this very simple verse, trying to force Śankara's doctrine into it.

<sup>42</sup> That is to say, ignorance causes real sorrow, just as a phantom snake, seen in a nightmare, gives very real agony.

<sup>43</sup> As long as it wants anything which it has not got and another has, that other is a greater man than it.

<sup>44</sup> Of all things are equal in his sight.

(*kārya*) (84).<sup>45</sup> But the agent cannot be known without the help of a spiritual guide, and except in the way of true happiness, how can sorrow be wiped away (85)? The world knoweth that an earthen vessel cannot be made without a potter, so how can any action (*karma*) be done without an agent (86)? Learn thou to know that agent (the Lord) from whom cometh the chief action; for without that knowledge, though thou reason in countless ways, thou wilt not come to see him (87).<sup>46</sup> Reasoning cannot prove anything without a witness, therefore, if thou depend upon reason, I challenge thee to show me what visible proof thou hast (88). The potter, the agent, with his material cause, the earth, maketh (vessels of) many (varieties as his effects); but the man without discrimination looketh only at the cause (the earth) and considereth not that there must also have been an agent (the potter) (89). The goldsmith, as the agent, maketh manifest the gold which is the material cause; his joy-giving effects are the ornaments which he maketh from it, whose qualities are to enhance the beauty of the wearer<sup>47</sup> (90). From the gold come ornaments of countless kinds, each depending on the intention<sup>48</sup> of the agent. The soul which devoteth itself to them (instead of to their agent, the Lord), and hath not a spiritual guide (is doomed) to woe (91). Owing to (the trammels of) its body, the soul imagineth that whatsoever existence it findeth itself in, that is the real one; but when given knowledge it knoweth that this is not so<sup>49</sup> (92). The potter's vessels are of various kinds, each taking its form according to the volition of the agent, and he who hath a spiritual guide and knoweth this (not only) giveth joy (to others but) obtaineth matchless wisdom (93). In the market (every one looketh at and admireth the vessels (for sale), and but few think of the potter, according to whose volition there are many forms, vessels very small and very great<sup>50</sup> (94). The potter is uniform, and so is the clay. The vessels are of many kinds, small and great, and their form is due to the volition of the

<sup>45</sup> In this and the following verses I deliberately throw over all the commentators. First, because my translation is literal, and secondly, because it exactly agrees with Rāmānuja, who says expressly that the Lord in the *pralaya* state is in his causal state *kāryavasthā*. When the *pralaya* state comes to an end, creation takes place according to an act of volition on the Lord's part. He is therefore now both a cause, *kāraṇa*, and an agent *kārtṛi*. When creation is complete the Lord (together with all created things) is in the condition of an effect, *kāryavasthā*. Cause and effect are thus at the bottom the same. It will be seen that this is just what Tul'si Das says above. The commentators explain the agent to be the soul, and the cause to be means of salvation (converse with the holy and the like) or the reverse. These two are immutable, &c. The effect they explain to be good actions, *karma*, &c. This is nonsense, as I understand it. How can such a cause be described as immutable and so on? Rāmānuja, it is true (II, 3, 33-40), ascribes *kārtṛitva* to the *jīva*, but I do not think that this is what Tul'si Das refers to here, though he undoubtedly does so in dōhā 51 ff.

<sup>46</sup> The clay is the material cause, the potter is the agent, making the pot is the action or *karma* (Baij'nāth in his commentary on dōhā 84, distinctly says that *karma* = *kārya*, and I think that here he is nearly right). So all this will be very familiar to readers of the Brihadāraṇyaka Upanishad, cf. also Vedānta sūtras II., 1, 14-20. So also the Lord, acting as above described, creates all things, which effects are *karma*. By 'chief' action, I understand the creation of all existing things. Not only the Lord, but every individual soul is an agent. The Lord is the chief agent, and his action should also be the chief.

<sup>47</sup> Baij'nāth, still interpreting the soul as the agent, adds, — the effects are joy-giving, because, if the goldsmith is skillful and fears the king, nor covets and steals a portion of the gold, but uses all his industry to make beautiful ornaments, and gives them to the king to wear, the beauty of the king is enhanced. Then the king, being pleased, gives the goldsmith a reward, who thereby is made joyful. But if the goldsmith is foolish and covetous, and puts alloy in the gold, the ornament is spoiled, and the king punishes him. This parable is to be explained as follows: The soul is the agent, the goldsmith. His skill is self-knowledge, and abandonment of worldly desire. Association with the holy, and the like, are the cause, the gold. The nine different categories, *prāman*, love, &c., are the effects, the ornaments. The Lord is the king. By causing him to wear the ornaments, the qualities of tenderness to the devotee and the like are made manifest. By the grace of the Lord, the faithful being released from fear, are exulted. On the other hand, the soul which is foolish, attached to things of this world, and full of desires, makes alloyed ornaments for its *karma* or actions, and its punishment is (toil of) the world.

<sup>48</sup> I adopt the reading *kārīl-māna bhāva rūpa*, its form became existing according to the mind of the agent.

<sup>49</sup> *kārtṛi-māna bhāva rūpa*, its form became existing according to the mind of the agent. The commentators make *māna* = *jīva*, the soul, and say, as there are many kinds of vessels, so the soul, as agent, with the material universe (*bhāva* = *nāshadhāra*) as cause, makes many kinds of bodies. I take *bhāva* in its common meaning of 'became,' the past tense of *hīni*. The application of *sukhada* is doubtful. Possibly the spiritual guide is joy-giving, and not the enlightened soul.

<sup>50</sup> *jā kē māna kē rūpa bahu*. Baij'nāth explains, the potter as the soul under the influence of whose desires (*māna* = *manjratā*), the body takes new forms after death.

agent<sup>51</sup> (95). Wherever He is, and in whatever form He dwelleth, there He is ever the same.<sup>52</sup> No past hath He and no future hath He, the Pure, the Incomparable (98). He cannot be recognized. The grace of the Lord is the only means of showing Him (and teaching the nature of the Higher Self), just as a pure mirror maketh visible the (hitherto unseen water) in the breath-wind of the body<sup>53</sup> (97). But why make these comparisons? His immutable conditions are incomprehensible, and only they can understand the way who have gained the true knowledge<sup>54</sup> (98). According to the time, from the agent and the material cause come actions (*karma*); know this as my decision. Again, according to the time, the agent goeth far off, and the cause remaineth as a proof of his existence (99).<sup>55</sup>

(To be continued.)

### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS. DHAMMACHETI, 1476 A. D.

BY TAW SEIN-KO.

(Continued from p. 213.)

Atha rājā pāṇḍitajanē pēsētvā parivimānsāpēsi. Tatō parivimānsanakālē thērass' ekassa catunnañ ca daharabhikkūnām Sihañ' upasampadagahañatō pubbē mahantaravajjābhāvē pi tucchassa garahaparūpavādamattassa sambhāvam fiatvā, raññō tath' ārōcēsum. Tatō Rāmādhipatirājā sāsanassa accantaparisuddhākankh'ajjhāsayatāya parisuddh' upasampadābhāvē ca upasampadagahañatō pubbē mahantaravajjābhāvē ca santē pi rittakagarahaparūpavādamattasahitam tam thēram sasissam parivajjötvā, tath' aññō pi cattārō daharabhikkhū parivajjēsi. Tad avasesā pana dasathērā ca cha daharabhikkhū c' accantaparisuddh' upasampadā

<sup>51</sup> The earth, the material cause, has nothing whatever to do with the shape of the resultant effect. Cause and effect are essentially the same, and in all the vessels the same cause, the earth, exists unchanged. Any difference in form is due therefore to the volition of the agent, whom I interpret as the Lord, and Baij'nāth and other commentators as the soul, acting on *Māyā* as the material cause, and producing different forms in different births.

<sup>52</sup> Every soul is of the Lord, and a portion of him. He therefore is in every thing, unchanged and unchangeable; without beginning (past) or end (future).

<sup>53</sup> This is the plain meaning of the words *Svasa-samātra pratyaksha apa machchhā darasa lakhita*. The commentators, however, give an altogether different mystical interpretation. The body is composed of five elements, ether, air, fire, water and earth. Here air, includes ether and fire, and water includes earth. Therefore air and water are the essentials of the body. Therefore the line means this; self, composed of breath and water, when visible, is pure like a mirror, but it is only visible by the Lord's grace.

<sup>54</sup> Read, *Tulast tulī rahi jāta hai juguti na achala upādhi*. Pāṇḍit Sadhikar Dvivēdi gives me the following explanation of this verse, which has completely baffled the commentators. *Tulast tulī (tulānd kar) rahi jāta hai (chup hō jāta hai)*. *Achala upādhi mēn juguti (yukti) nahiñ hai, arthāt yukti nahiñ milti*.

<sup>55</sup> Here again, with fear and trembling, I differ from the commentators. The verse is as follows, and I have given above a literal translation:—

kārtā kāraṇā kāla hō yōga karma muti jāna!  
punah kāla kārtā durata kāraṇa rahata pramāṇa !!

I interpret this as referring to the two states of the Lord. In the *kyāriavasthā*, the condition of effect, he creates and actions are produced. Again, in course of time, in the *prabdyā-kāla*, matter becomes unevolved, and individual souls are in a state of non-manifestation (*sukhkhā*). The Lord himself is quiescent, and as it were, far off. He is then in his *kāraṇavasthā*. Hence the poet says 'at one time, during the period of creation, the Lord is an active agent; by his volition all actions (*karma*) take place. At another time, during the (*prabdyā*) period, he withdraws himself, and becomes a mere unevolved cause (*kāraṇa*) which is all that remains to prove his existence.'

The commentators treating the agent as meaning the individual soul, say that *kāla yōga* means according to age periods, such as the *satya yuga*, the *dvāpara yuga* and so on: or, in other words, according to associations. According to good or evil company, the agent (the soul) and the cause (the associations or *māyā*) produce different fruits (*karma*), some good, some evil. Then *durata* 'becomes distant,' is interpreted to mean 'changes,' and the second line is translated 'as times change, the soul (the agent) changes its nature as a goldsmith manufactures his ornaments as the fashions change' (*kārtā, jīvā, sūdū durat, bhāv, svabhāv, bādhāt, arthāt samay anukil jīva, bhi hāvai jāt; yathā svārpakār jaised samay dēkkhat leise bhadhāv ruchāt*). *Tātē kāla kārtā kārlā bhi durat*., while the cause (just as the gold and the clay of the potter are always the same) i.e., *māyā*, that is to say, ignorance, evil companionship, wickedness, and on the other hand, knowledge, good companionship, honesty, remains always exactly the same.' I cannot admit this interpretation to be correct. It is in the first place forced, and in the second place is opposed to Rāmānuja's doctrine.

rittakagarahaparūpavādamattatō pi virahitā simāsammutiganabhbhāvayōgyāti sannītthānam akāsi.

Simāsammannanāsannakālē pan' ētēsu Guṇaratanadharathērō gēlaññēna pīlitattā sissēna saddhīm sakavihāram paccāgantvā vasati. Tēna Sirisaṅghabōdhisāmi ca, Kittisirimēghasāmi ca, Parakkamabhbhāsāmi ca, Buddhaghōsāmi ca, Jinālañkārasāmi ca, Ratanamālisāmi ca, Saddhammatejasāmi ca, Sudhammārāmasāmi ca, Bhūvanēkabhbhāsāmi cāti: nava thērā; tōsam sissabhūtā pana daharabikkhū: Saṅgharakkhitō ca, Dhammavilāsō ca, Uttarō ca, Uttamō ca, Dhammasārō ca: pañcāti; cuddas'ēva bhikkhū simātthānatō pacchimadisāyām kārāpitū vihārū vasanti.

Tatō paraīn Rājā simāsammutikammaṁ kārāpētukāmō: "Yattha bhikkhū simām samman-  
nitum icchanti; sacō tattha purāṇasimā n'atthi; tattlhēdāni sammannitasimā sambhavati; sacē  
pan'atthi, abhinavasimā na sambhavati: simāsambhbēd'ajjhōttharapādōsapasañkatō. Tasmā  
tattha purāṇasimāsamugghātām katvā vēdāni sammannitū 'bhinnavasimā sambhavati. Tasmā  
simāsammutiyā paṭhamām ēva simāsamugghātakammaṁ kattabban ti": manasi nidhāya  
atṭhakathāya santām simāsumugghātakammaṁ kātum ārabhi.

"Ēvāū ca pana bhikkhavē, ticivārēna avippavāso samūhanitabbō ti." Ettha simām samū-  
hanantēna bhikkhunā vattam jānitabbaṁ. Tatr' idam vattam: khañḍasimāya ṭhatvā avippavā-  
sasimāsañkhātā mahāsimā na samūhanitabbā; tathā avippavāsasimāsañkhātāya mahāsimāya  
ṭhatvā khañḍasimāna samūhanitabbā. Khañḍasimāya pana ṭhitēna khañḍasimāna samūhanitabbā;  
tathā itarāya pi ṭhitēna itarū. Simā nāma dvīhi kāraṇēhi samūhananti: pakatiyā khuddakam  
puna āvīsavāñḍalunathāya mahatim vā kātum, pakatiyā mahatim pūra aññēsām vihārōkūsādānat-  
thāya khuddakam vā kātum. Tattha sacō khañḍasimāna avippavāsasimāsañkhātām mahāsimāna  
ca jānanti; samūhanituñ ca bandhituñ ca sakkhissanti. Khañḍasimāna pana jānāntā,  
avippavāsasimāsañkhātām mahāsimāna ajānāntā pi, samūhanituñ ca bandhituñ ca sakkhissanti.  
Khañḍasimāna ajānāntā, avippavāsasimāsañkhātām mahāsimāna yēva jānāntā, cētiyaṅgaṇa-bōdhiyāgañ  
upōsathāgūrādīsu nirūṣāñkātīññēsū ṭhatvā, appēva nāma samūhanituñ sakkhissanti; bandhituñ  
pana na sakkhissant'ēva. Cē bandhōyyūm, simāsambhbēdām katvā vihārām avihārām karēyyūm:  
tasmā na samūhanitabbū.

Yē pana ubhō pi na jānanti; tō n'ēva samūhanituñ na bandhituñ sakkhissanti. Ayam hi  
simā nāma kammavācāya vā asimā hōti; sūson'antaradhbhnēna vā; na ca sakkā simām ajānāntēhi  
kammavācām kātum; tasmā na samūhanitabbā. Sādhukam pana fiatvā yēva samūhanitabbā ca  
bandhitabbāti vuttatā simāsamugghātakammaṁ kattum icchantā bhikkū sacē purāṇasimāya  
vijjamānattam vā paricchēdām vā jānanti; tattha kammapatthē bhikkhūhi ṭhatvā purāṇasimā  
samūhanituñ ca abhinavasimām bandhituñ ca labhanti. Sacō pana purāṇasimāparicchēdām na  
jānanti; tathā sati tam samūhanituñ ca abhinavasimām sammannituñ ca na labhantiti atthō  
āpannō viya dissati. Vimativinōdāniyām pana: "kēci pana idisēsu pi vihārēsu cha-pañcamattē  
bhikkhū gahōtvā, vihārukōtiñ paṭhāya vihāraparikkhēpassa antō ca bahi ca samantā lēḍḍupatē  
tattha sabbattha mañcapāmāñcū ūkūsē nirantaram ṭhatvā, paṭhamām avippavāsasimām tatō sam-  
ānasamvāsūkasiññāñ ca samūhananavasēna simāsamugghātē katē, tasmām vihārē khañḍasimāya  
mahāsimāya vā vijjamānattē sati avassam ūkasimā mañcaṭthānē tūsaṁ majjhagatā tē bhikkhū tā  
samūhanēyyūm. Tutō gūmasimā ēva avasissōyya. Na h'ēttha simāya vā paricchēdassa vā jā-  
nānam aṅgām hōti. Simūnya pana antō ṭhānām samūhanissāmāti kammavācūkarapaññāc' ēttha aṅgām.  
Aṭṭhakathāyām khañḍasimām pūra jūnāntā avippavāsām ajānāntā pi samūhanituñ c'ēva bandhituñ  
ca sakkhissanti. Ēvāū mahāsimāya paricchēdassa ajānāntā pi samūhanāya vuttatā gāmasimāy'  
ca avasiṭthāya tattha yathārucitakam duvidhām pi simām bandhituñ c'ēva upasampadādi  
ēva ca avasiṭthāya tattha yathārucitakam duvidhām pi simām bandhituñ c'ēva vīmañsitvā gahētabban ti"  
kammaṁ kātūñ ca vuttatī vādanti. Tam yuttam viya dissati; vīmañsitvā gahētabban  
vuttatā tūsaṁ kūsañci thōrūnam adhippāyō yuttarūpō viya dissati. Aṭṭhakathāyām ca purāṇa-  
simāya vijjamānattam vā paricchēdām vā ajānāntām simāsamugghātāssa dukkarattā mahantām  
vāyāmam akatvā yōna vā tēna vā vāyāmōna samūhananavasēna simāsamugghātām sandhāya ye

pana ubhō pi na jānanti; tō n'ēva samūhanituñ ca na bandhituñ ca labhantiti vuttam. Na pana

mahantam vāyāmām katvā ajānanavasēna simāsamugghātē katē vijjamānāya simāya samūhatābhāvām sandhāya vuttam. Tathā hi yatthābhinavasimām bandhitum icchanti. Tattha kiñcāpi purānasimāya vijjamānattam vā paricchedam vā na jānanti. Tathāpi kattabbāyābhinavasimāya nimittānam thapanārahkāsatō antō ca bahi ca yathārucitakē padēs catuhatthapamāṇam vā pañcahatthapamāṇam vā paricchedam panti-pantivāsēda vā kōṭṭhāsa-kōṭṭhāsavasēna vā paricchedam katvā, tattha kōṭṭhāse kōṭṭhāse yadi kammapattū bhikkhū nirantaram katvā, simāsamugghātām karōnti. Tattha vijjamānapurānasimānam katham samūhatā na bhavēyya? Gāmasimā ēva ca avasiṭṭhā katham na bhavēyyati? Tasmā tēna nayēna simāsamugghātāparikammavidhāyakam kārāpēsi: sammannitabbāyābhinavasimāya nimittuṭhapanākāsatō antō āyāmatō ca vitthāratō ca pañca hathapamāṇam padēsām paricchindilüpētvā bahi ca pañca pañca hatthapamāṇam padēsām paricchindilüpētvā cūṇēna vā sētamattikūya vā lēkham kārāpētvā panti-panti-kōṭṭhāsa kārāpēsi. Tatō param pañcahi daharabhikkhūhi saddhiṁ tē navathēre nimantētvā simāsamugghātakammam ēvām kārāpēsi. Pañchama-pantiyam pañchama-kōṭṭhāsē yathāvuttē cuddasabhikkhū vasūpētvā kammavācam pi sattasu ṭhānēsu pañchāpētvā visum visum sattasu vāresu simāsamugghātakammavācam vācāpēsi. Tatō param pathama-pantiyam ēva kōṭṭhāse kōṭṭhāse anukkamēna ṭhatvā tath' ēva katvā avasānē antima-kōṭṭhāsē simāsamugghātakammavācam vācāpētvā puna dutiyāya pantiyā antima-kōṭṭhāsatō pañilōmēna kōṭṭhāse kōṭṭhāse kamēna ṭhatvā dutiya-pantiyā pañchama-kōṭṭhāse ṭhatvā simāsamugghātakammavācam vācāpēsi. Ēvām vuttanayēna dvē dvē pantiyā pantiyā anulōmēna sakim pañilōmēna kōṭṭhāse kōṭṭhāse simāsamugghātakammavācam vācāpētvā kōṭṭhānēsu pariklinēsu simāsamugghātām pariniṭhāpēsi. Idān ca simāsamugghātakammam migasiramūsassa sukkapakkhē sattamīyam sannivārē pariniṭhitān ti dañṭhabbam.

Aṭṭhamiyam pana Rāmādhipatirājā simāsammutikammam kārāpētum pātō va gantvā simāsammutitō pañchamām kattabbām parikammam ēvām kārāpēsi. Yuttakam padēsām simām kattum icchatī; tattakassa padēsassa bahi catūsvanudisāsu cattūri nimittūni ṭhapāpēsi. Catūsu disāsu pana cattūri nimittūni kōṇēsu catunnām nimittānam ṭlapunāya payūjanabhlātacat-rassasānūthānatō santhānabhēdassākhātām payūjanām dassotum majjhū kiñci vitthakam katvā ṭhapāpēsi. Tatō param aṭṭhannam nimittapūsānūnam abbhantarimē passē rajjuṁ kāḍjhīhitvā rajjuyānusārēna bhūmiyam lēkham datvā, lēkhatō antō simām kuttukāmattāya bahi lēkhāya simāmaggaśāikhātāssa paricchedāssa pākatikabhikkhāvakaṇatthām vidattihimattagāmībhīravithāram khuddakamātikam khanāpētvā, nimittapūsānūnam antō ca bahi ca gūmakhēttapadēsānām saukarūbhāvakaṇatthām rukkhasākhādi-sambandhaṁ, vicchinditvā, khuddakamātikāya mattikam limpāpētvā udakam siñcāpētvā tēsam aṭṭhannam nimittapūsānūnam sūvapūlīhīpauasindūracuṇḍāliṁpanēnālankārāpētvā, rattavattha-sētavatthāhi-yōṭhāpētvā, Bhagavati gūravēna tēsam nimit-tapūsānūnam santikē chatta-dhaja-dīpa-dhūmapupphāni pūjāpētvā, kumudapupphacchanā-vilāsitamukhē kalasē ca ṭhapāpētvā, aññēhi ca vatthādīhi pūjanīyavatthāhi pūjāpēsi. Ēvām simāsammutiyā pubbaparikammam abhisāikhārityvā, pañcahi daharabhikkhūhi saddhiṁ tē navathēre nimantētvā parathimadisatō pañchāyānukkamēnūtīhāsu disāsu uṭṭhāni nimittāni kittāpētvā, pañchamakittitanimittēna ghatāpētvā tēna nayēna tikkhattūni nimittāni kittāpēsi. Tatō param pātō va Narasūrāmaccaṅgāmakhēttāssa samantatō tasmīm tasmīm ṭhānō dhajapātūkū ussāpētvā, bhērīsākhā-disaddasaññānam kārāpētvā, disācūrikabhikkhūnam sañcūrānīvāraṇatthām tasmīm gāmakhētē ṭhitānam aññēsām bhikkhūnam gūmakhēttātō bahi siñghām uñharāpanatthām ca ṭhapitē arakkhakamanussē assārōhē ca siñghagūminē puttikū ca pēsētvā, samantatō 'nuyuñjūpētvā, tath' aññēsām bhikkhūnam n' atthi-bhāvamīti sutvā va, simāsammutikamāvācām byañjanapāripūrivasēna sattakkhattūm vācāpētvā, simāsammutikammam nītīhāpēsi. Puriniṭhitē ca pana simāsammutikammē tikkhattūm sabbatūlāvacarē vujjūpētvā sabbojanāmākāyam uṭkuṭṭhim kārāpēsi. Imissā pana simāya Kalyāñigāngāya sajjitāyam udakukkhēpasimāyam upasampannēbhikkhūhi sammattā Kalyāñisimāti nāmam adāsi.

Kalyāñisimāsammutitō ca purētaram ēva, Sihālañdīpē upasampājjitvā paccūgatānām thērūnam sampattakālatō pañchāyatē saddhāsampaññā byattā pañibalū gañinū gañacariyā Rāmādhipatirājnāna upasāñkamitvā: "na khō pan' ētām nō Mahārāja, patirūpām yām mayam Buddhasāsanē

pabbajitvā, upasampajjivā, yathā paññattāni sikkhāpadāni patipajjantāpi, upasampadāya sāsaṅkā bhavēyyāma. Labhēyyāma Mahārāja, tēsam thērānam santike upasampadam; ēvam nō' pasampadā nirāsaṅkā bhavissatiti" āhaṁsu. Tatō Rāmādhipatirāja ēvam āha: "yē tē bhantē, gaṇino gaṇācariyā saddhāsampannā Bhagavatō ajjhāsayānurūpam Vinaya-vinicchayam upaparikkhitvā, nij' upasampadāya sāsaṅkā accantaparisuddha-Mahāvihāravāsi-bhikkhusaṅghassa paraṅparabhūta-bhikkhusaṅghatō nirāsaṅkam upasampadam patigghātivā, pacāgacchantānam thērānam santike tad upasampadam gaṇhitukāmā te gaṇhantu: tē pi mā gaṇhathāti na nivārēmi. Yē pi c'ētē gaṇinō gaṇācariyā Bhagavatō ajjhāsayānurūpam Vinaya-vinicchayam upaparikkhitvā, nij' upasampadāya nirāsaṅkā tēsam thērānam santikē Sīhaladēsi' upasampada-parāṅparabhūtam upasampadām gaṇhitum na icchanti; tē pi gaṇhathāti na visahāmi. Vinaya-vinicchayam va pamānam. Tū dhammam ēva sukaram upaparikkhēyyātāti." Tatō param ēvam Rāmādhipatirāja cintēsi: "upajjhāya mūlikā pabbajjā ca upasampadā ca; upajjhāyabhāvō ca dasavāsānam thērabhāvappattiūmā paṭibalānam yēva Bhagavatū 'nuññātō. Imē thērāpan' imasmīn yēva saṁvacchare upasampanū. Na ca tēsvēkassāpi yuttarūpō upajjhāyabhāvō ti. Kathāpan' ētaim labhēyyāna? Yē Mahāvihāravāsibhikkhusaṅgha-parāṅparabhūta-bhikkhusaṅgha-santikē pari. suddhi' upasampadām galētvā, pacūgatō upajjhāyabhāvayōgyō; tam upajjhāyām katvā, sabbē Sīhalādipō upasampudā-purāmpar' upasampadam gaṇhitukāmā gaṇinō gaṇācariyā imēsam Sīhaladipatō pacāgantānam thērānam santikē gaṇhitum labhissantiti" cintētvā tādisam bhikkhuni pariyōsāpōsi. Tatō Parakkamabūhusāmīthērō: "atthi Mahārāja, Suvaṇṇasōbhāṇō nām'ekō thērō; Mahāvihāravāsi-parāṅparabhikkhusaṅgha-santikē yē' upasampanno; upajjhāyabhāvā-nurūpō. Sō hi Mahārāja, arāññavāsi, dhūtaṅgadharō, appicchō, santuṭhō, sallēkhī, lajji, kukucakō, sikkhākāmū, byattō, putibalū ti" āha. Atha khō rājā parijanam āññāpētvā tam nimantāpētvā pucchi: "Sīhaladipūm bhanṭē, gamanakālē, katarasimāyām kittakassa gaṇassa santikē upasampanno 'si? Kō panu tē upajjhāyō? Kō kammavācācariyō? Sīhaladipē upasampannakālatō paṭṭhāya 'dāni kativassō 'sti?"

Tadā Suvaṇṇasōbhāṇathērō rājānam ēvam āha: "Kalambunāmē Mahārāja, mahājātassarē sajjitāyam udakukkhēpasimāyam appamāñassa gaṇassa santikē Vanara-tanānamakarā pōrāna-Mahāsaṅgharājānam upajjhāyām, pubbakālē Rāhulabhadānamākam, idāni Vijayabāhu-Saṅgharājānam kammavācācariyām katvā vāham upasampanno. Tatō paṭṭhāya chabbisavassō 'mhitī.' Atha rājā pamuditahadayō upasampadāpēkkhānam upajjhāyabhāvātthāya thērami nimantēsi. Tadā thērō: "pubbakāpi Mahārāja, khīṇāsavathērā attanō hitām vihitvā puccantē sūsanasuddhim ēvākaṁsu. Ēvam ēvāhaṁ pi Mahārāja, sappuri-sagatiṁ anugantvā sūsanasuddhim karissāmiti" vatvā raññō patiññām adāsi.

#### REVERSE FACE OF THE THIRD STONE.

Simāsammutiyē' nātarām ēva yē tē saddhāsampannā byattā paṭibalā pubb' upasampadāya sāsaṅkā Sīhal' upasampada-parāṅpar' upasampadam gaṇhitukāmē paṭikaccō ēva rājānam upasānikamitvā yāciṁsu. Tū rājānam upasānikamitvā ēvam āhaṁsu: "Simā ca Mahārāja, samānād ēvi sāmāññāgūtā; upajjhāyabhāvā-nurūpō ca mahāthērō cēladdhō; labhēyyāma mayām pi dāni Sīhal' upasampadan ti."

Tatō rājā migasiramāsassa sukkapakkhē navamīyan candavārē pātō va tēhi gaṇācariyēhi saddhim yēna Kalyāṇisimā tē' upasānkami. Pañcahi dabarabhikkhūhi saddhim navathērō ca upajjhāyabhāvā-nurūpa-Suvaṇṇasōbhāṇathērañ ca nimantāpētvā Kalyāṇisimāyām nisidāpēsi. Tatō rājā Sīhal' upasampadam gaṇhitukāmē gaṇācariyē thapētvā, yēna Sīhaladipā-gūminō thērū tōn' upasānikamitvā tē ēvam āha: "Imē bhantē, gaṇācariyā tumhākām santikē Sīhal' upasampadam gaṇhitum icchanti; dētha bhantē, tumhē upasampadām imesam gaṇācariyānan ti."

Thērū punad ēvam āhaṁsu: "mayām Mahārāja, Mahārājēna pēsītā Sīhaladipām gantvā, Mahāvihāravāsi-parāṅparabhūtabhikkhusaṅgha-santikē parisuddh' upasampadām gaṇhēyyāma. Tēsam nō Mahārāja, parisuddh' upasampadagahaṇatō pathamām Sīhaladēsiyā mahāthērā ēvam āhaṁsu: 'Pubbakūnam ūyasmantō, Sīhaladēsiyānam mahāthērānam idācīṇnam: yām paradesatō

āgatānam bhikkhūnam upasampadagahaṇatō paṭhamam ēva gihinō mayan ti vacibhēdaṁ kārāpētvā, cīvaram apanētvā, sētavatthadānēna gihibhāvē patitthāpētvā, puna cīvaradāna-saranagamanadāna-vasena sāmaṇēra-pabbajjāya sampabbājētvā, sāmaṇēra-bhūmiyām patitthāpi-tānam yē' upasampadanām. Tām kissa hētu? Yē h' āyasmantō, bhikkhū idhūgatā: purimō-pasampadā nō parisuddhā. Sīhaladēsiy' upasampadū saddhāti maññamānū saddhūsampannā hutvā, nav' upasampadaṁ gaṇhiṁsu. Tē cāyasmantō, bhikkhū pacchā sissādūnām yēsanī kēsañc, parijanam ādiyitvā, vipaṭisārinō hutvā, abhinavavassam agaṇōtvā, purāṇavassaiṁ yēva gaṇhiṁsu. Na c' ētām nō ruccati: tēn' ēvam āciṇṇam. Tasmā yadi tumhū pi saddhūsampannā hutvāi parisuddh' upasampadām gaṇhitum icchatha; Sīhaladēsiyānam mahāthērūnam āciṇṇānurūpam karissatha. Ēvam tumhākam upasampadām dassāma; nō cē karissatha; anāciṇṇattā tumhākam upasampadām dātum asamatthā bhavissāmāti'. Tatō Sīhaladēsiyānam mahāthērūnam āciṇṇānurūpam katvā vāmākam upasampadan te adāmūlti." Todā tē pi bahugāṇacariyā: "yadi bhante, tumhē Sīhaladēsiyānam mahāthērūnam āciṇṇānurūpam katvā va, parisuddl' upasampadām gaṇhēyyātha; ēvam mayam pi saddhūsampannattā yēva parisuddh' upasampadām ākaṅkhayāma. Tasmā Sīhaladēsiyānam mahāthērūnam āciṇṇānurūpam ēva katvā parisuddh' upasampadām gaṇhisāmāti" iñhānsu. Ēvam Sīhaladēsatō paccāgatā thōrū tēhi sabbēhi gaṇacariyēhi saddhīm saṁstādētvā tad anantaram yēva Dhammakittināmagacariyam ādim katvā, Sīhaladēsiyānam āciṇṇānurūpam kārāpētvā, Suvaṇṇasōbhāṇathēram upajjhāyām katvā, Sīhaladēsatō paccāgatēsu nevasu thērēsu dvē dvē vārēna vārēna kammavācācariyē katvā upasampādēsuṁ.

Tasmīn pana upasampadakammakaraṇakālē paṭhamadivasa bhūtō migasiramāsassa sukkapakkhē navamiyām candavārē Rāmūḍhipatirūjū sayam ēva tattha nisidlitvā, kamma-kārakabhikkhūnañ ca, upasampannānam gaṇacariyānañ ca, upasampadāpēkkhānañ ca gaṇacariyā-nām, purē bhattachōjanañ ca pacchā bhattachā vividhapānañ ca santappanatthām parisukhārā-pētvā, upasampadānapariyōsānē ca sādhukāradūnatthām bhōrisāñkhādīni dhamāpōtvā upasampannānam upasampannānam gaṇajānānathām lōkavūhārakū-vidō lōkhakū anūkāmacce cānē-kaṇḍitajanē ṭhapētvā, rattiyam upasampadatthāya ca bahū dīpū ṭhapētvū, sūriyatthaṅgamanā-sannakālē paṭhīnivattitvā nijsamandiram agamāsi.

Navamito paṭṭhāya yāva tērasāmīyā pañcādivasām upasampannā gaṇacariyā pañcācattalīsādhikadvisata-parimāṇā ahēsum. Tatō rūjā cātuddasīyām saunīvānū upasampanne pañcācattalīsādhikadvisata-parimāṇē tē thēra-gaṇacariyē: "Svō bhaddantā migasirapūṇam upōsathadivasē ādicca vārē upasampadakammakārakūhi pannarasa bhikkhūhi saddhīm Kalyāñi-simāyām upōsathām karōnta; tad avasānē bhaddantānañ piṇḍapātīn ca uṭṭānī ca dēyya-dhammām dātum lacchāma, cittāñ ca pasūdētūñ lacchāmāti" nimantīlōpū. Upōsathadivasē pana rājā mahātā parivārena saddhīm pāto va gantvā Kalyāñisimāyā paññāñpōtālōbūsānāni paññāñpāpētvā, pādōdakañ ca patitthāpētvā, upasampannōpasampannō tō gaṇacariyē ca pannarūs' upasampadakammakārakē cīgamayamānū nisidi. Atha tē sabbō sannipativā Kalyāñisimāyām upōsatham ekarīnsu. Tad avasānē rūjū tē sabbō pi nūnappakārūhi khajja-bhūjjēhi ca vividhēhi ca tambūḍibhēsajjēhi santappētvā, ēk'ēkassa tīcīvaratthāya srukhumānām kuppūsāndussānām dvē dvē yuge datvā, pūgakattariyādiparivāram sapidhānām ūkām ūkām tamlūlāpētakāñ ca tālabijanīm ūkām ūkām ca, sindīpaṇṇachattam ūk' ūkām ca, sūlhārakāpidhānām puttām ūk' ūkām ca, dāpēsi.

Tatō rājā sabbēsam bhikkhūnam anumatiyā yeva Suvaṇṇasōbhāṇathōrassa 'Kalyāñitissamahāthērō' ti nāmam adāsi.

Tatō pabuti rājā pañcahi daharabhikkhūhi saddhīm tēsam pītakārādakārakānām Kalyāñitissamahāthērādīnām dasannañ thōrānañ ca, tasāmī simāyām āgnitēnam pītakārādakānām gaṇacariyānañ ca, bahūnam upasampadāpēkkhānañ ca, piṇḍapātādi-paccayēhi upatthāpanatthāya amacce paṇḍitajanē ca, upasampannānam upasampannānam gaṇacariyānām bahū lōkhakē ca, upasampadakammavācāya parinītthāna-pariyōsānū sādhuukāradānūtthāyā bhōrisāñkhādīvēde ca, satatam ēva tattha vasāpōsi,

Upasampadakammakārakā dasathērā ca, upasampann' upasampannā pañcacattāli-  
sādhikadvisatapamāṇānam gaṇacariyā ca, tēsañ ca sissabhūte bahū bhikkhū ca, Sīhañ'  
upasampadañ gaṇhitukāmē aññē cāgatāgatē gaṇacariyē ca, divasē divasē nirantaram  
upasampādēsum.

Api ca Rāmādhipatirājā sakalam pi bhikkhusaṅghamāyācētvā, tassānumatiyā yēva sabbasmīn pi Rāmañnamandale ṭhitānam sabbesam bhikkhūnam idisam katikavacanam ārōcēsi :

"Ajjntaggū bhaddantā, sace pabbajjāpēkkhē pabbajjētukāmā hōnti; yē pana pabbajjāpēkkhā lakkhaṇāhutā vā hōnti; dhajabandhacūrā vā; 'gārabhēdakā vā; rājadubbhinō vā; jarājīṇnā vā; adhimattagēlañū' upapīlitā vā; hatthacchinnañdi-añgavikalā vā; khujjā vā; vāmanā vā; khañjā vā; kuñinō vā; yē vā pan' aññē pi parisadūsanā hōnti. Yē yē pabbajitē pi, passantā passantā manussān kūlih vā, parihāsam vū, garamah vā, karūnti; cittañ pasādētum vā, gāravam uppādētum vā, na sakkōnti. Tē tūlisū bhaddantā, mā pabbājēntu.

“Sacū vū pana bhaddantūnam sautikū upasampadapēkkhā santi; tē pi Rāmādhipatirāññō vā, Hamsavatipurudhvīvūnam gaṇacariyabhūtānam vā thērānam, anārōcētvā, saka-sakaṭṭhūnē yēv’ upasampadaṁ mā karōntu. Sacē pan’ amhēhi kataṁ pi katikavattam anādiyitvā, saka-sakaṭṭhūnē yēv’ upasampadaṁ bhaddantā karissanti : tathā sat’ upasampadapēkkhānam mūtāpitūnam vū, nātakānam vā, upatṭhakabhbūtānam vā dāyakānam, mayam dandakammam upanōssumāti ca.

"Yē vū pana pūpalbhikkhū vajjukammañ karōnti; yē vū gaṇakakammañ vadḍhakikammañ dantakūruñ katuñ, rūjā-ñūjamahūmattādīnāñ sabbūsañ pi janānañ jātakopadhāraṇiyēna vā, uppādanimitta-su-piñ'-uppāda-karuṇa-vasēna vū, sukhadukkham ācikkhanti.

“Yū vā bhikshū yūdisānī yūlismū ūcikkhanam, cittakārakamma vadḍhakikamma dantakārakamma cundukārakamma hiubukūrkamādikam kātvā, gihikāmabhōginō viya jīvitam kappēnti. Tam sabbam aīvitam kappēnti.

"Yō vā puna bhikkhū kappasakhōttatthānām gantvā āyatākēna sarēna dhammām kathēntā kappasatulapindum lalihitvā vāṇijum karōnti.

“Ye ca bhikkhū sūli-vihī-yavvūdi-khēttāthānam gantvā dhammām kathēntā dhaññām labhitvā vānijjām kauñnti.

"Yo vā pana bhikkhū maricatthānam gantvā dhammam kathetvā maricam labhitvā vānijiyam karonti.

"Yā vū pama bhikkhū aññīnō" aññēna pakārēna vāñijjaṁ karonti.  
"Yā vū pama bhikkhū akkhaḍhuttēhi vā, itthidhuttēhi vā, surādhuttēhi vā, cōriyakammājivi-

"Tū subbū pi pāpabhikkhū. Pāpabhikkhūnam tēsam bhaddhantānam niccam santikē  
kēhi vā, rūjapurischi vā, yūhi kēhici vā naranārihi saddhim ananulōmikēna gihisamsaggene  
samsatthū viharanti.

“ Yō panī bhikkhū sudilhūsampannā; yathāsikkhāpadam paṭipajjamānā sammāpaṭipatti-pubbakū; uddesumuripucchādipasutā; tēsam yēva bhikkhūnaṁ bhaddantānam niccam santikē

"Sacō puma mudhūkampūnū gihikulaputtā bhaddantānām santikē pabbajitukāmā hōnti. Tē akkhārūni lōkhnūpētvū akkhārōsu byañjanapāripūrikarapavasēna paricayam kārāpētvā, sara-

"Ye pi ca sūmūhārū paripūṇuvīhalivassā upasampadāpūkkhū; tē pi upasampannabhikkhūhi paripūrūtahāruṇ pūtimōkkhīsañvavarasil'-indriyasāñvavarasil'-ajīvapārisuddhisila-paccayasanissitasiñhusañkhātum enūlupūrīkñuddhisilān sañkhāpatō paññāpētvā, Bhikkhupūtimōkkhañ ca Khudūlusikkhūñ cñditō yūva puriyōsānaṁ byuñjanatō ca atthatō ca sikkhāpētvā, āpattidēsanañ ca catupñechuyupuccevñk khūmuñ ca vñc' uggratañ kārāpētvā, Rāmādhipatirāññō ca Hamsavatipurādhivāsinern' gapacariyānañ cārōcēntu. Tadā Rāmādhipatirājā tē parikkhārēn' upatthambhātvyū v'upasampadāpēssatiti ca.

"Sabbē pi ca bhaddantā Vinayē Bhagavatā paññattesikkhāpadānurūpam paṭipattim yēva patipajjantūti ca.

"Pubbē pana Rāmaññadēsē bhikkhūnaṁ nānānikāyattā yēva sūsanē idisam mala-kanṭak'. bbudam jātam. Idāni pana sabbesaṁ pi bhaddantānaṁ sadhāsampannattā yēva Mahāvihāra-vāsinām parampara-Sīha' upasampadagāhitā. Yathā Sīhaladesiyānam mahāthcrānaṁ kēs'orōpa. nam vā cīvarabandhan vā hōnti; tathā katvā v'śkanikāyō hōtūti ca."

Ēvañ ca pana Rāmādhipatirājā sabbasmīn pi Rāmaññamāṇḍalē bhikkhūnaṁ yam katikavattam ārōcētvā, yē tē bhikkhū jātarūpa-rajatādi-dhana-dhañña-hatti-assa-gō-mahimsa-dāsi-dāsa-vantō tēsam idisam ārōcēpēsi: "Sacē pan' ayyā, saddhāsampannū hutvā, jātarūpa-rajatādi-dhana-dhañña-hatti-assa-go-mahimsa-dāsi dāsē nissajjituṁ ussahanti; te nissajjituṁ Bhagavatā paññattesikkhāpadānurūpam sammāpaṭipattim yēva paṭipajjantu. Sacē pana n' ussahanti, yathākā-mam vibbhāmantūti."

Atha appē kaccē bhikkhū saddhāsampannattā tē sabbē nissajjituṁ sikkhāpadānurūpā sam-māpaṭipattiyo ya paṭipajjanti. Appē kaccē thērū sahbē pi santikō nissajjituṁ anōssahantā' yāthākāmām vibbhāmantī. Yē vā pana bhikkhū pākaṭabhūtā yē' antima vatthum accantam ēv' ajjhāpajjanti; tēsam īyācanām katvā, gihibhāvē patiṭṭhāpēsi. Yēsam accantam ēv' antimavat-thum āpannabhāvō na pākaṭo; garahaparūpavādamattām puma duhbisūdhanīyam; tēsam īyācanām katvā, gihibhāvē patiṭṭhāpēsi. Yē ca pāpabhikkhū vijjukumām vā karōnti; yē vā yathāvuttam gāpanakamīdi-kammaṁ vā karōnti; yē vā gihikūmabhōgīno viya cittakamīfūlim ījivikām micchājīvēna jīvitām kappēnti; yē vā puma bhikkhū duhamīnakathāyū pūjūsakkūrūm labhītvā vāpijjam karōnti; yē vā pan' aññē pi bhikkhū aññēn' aññēnu pukūrūm vāpijjam karōnti — tē sabbē pi gihibhāvē patiṭṭhāpēsi. Ēvanū Rāmādhipatirājā sahānamām pi Rāmaññamāṇḍalē sūsanamālaṁ visōdhētvā, sakalam pi bhikkhusaṅgham śkanikāyam uññi.

Ēvam sabbasmīn pi Rāmaññamāṇḍalē gūmīvāsīnō arāññāvāsīnō ca bhikkhū nāga-sikhi-nāga-sakkarājato yāva rūpa-bēda-nāga-sakkarājaih Mahāvihāravūsi-parampara-accanta-parisuddha-Sīha' upasampadām nirantarām ēva gaṇhihi.

Tēsam gaṇacariyabhūtā aṭṭhasataparimānū hōnti; duharabhikkhū pana pañca-satṭhādhikadvisat'-uttaracuddasasahassa-pamāṇāhōnti: ëtē ubhō pi sampiṇḍitā pañca-satṭhādhika-panna-rasa-sahassapamānū hōnti. Tēsvaṭṭhasuṁsuñi gaṇacariyāmām upasampa-dagahaṇa-pariyōmānē rājā tēcīvāmīthāyū dvō dvō sukhūmākūppāñcīyālussayugā ca, tumbūlapatta-pūga-kattari-mukhapūñ-chanaçōlādi-parikkhāra-suhitām sapidhūnūm tumbūlupēlakām ca, sindī-paṇḍachattām ca, sādhūrakupidhāna-pattām ca, tūlubījuñām ca, ūk'ēknas' ūk'ēkam ēvādāsi. Yesam gaṇacariyānam nāma-paññatti pi dūtabhā hōti: tēsuṁ pi sahāññām uññu-paribhāttim adāsi.

Tatō param pubbē katakatika niyūmēn' ēvnū mūtuṇtūpūriuddhisūlānam sikkhīta-pātimōkkha-khuddasikkhā-pakarūpānam vūc'-uggatāpūlti-dōsānu-pucīavēkkhāñānam pūripūṇavīśativassānam ēkādhika-cha-satānam sūmaṭcrānam patta-cīvām-parikkhārādi-dūyyadhamīnēh' upattham-bhētvā, Kalyāṇisimāyam upasampadēpōsi. Tē pi sampiṇḍitvū tuđū Itūnīñūsāmāṇḍalē chasaṭṭhādhikachassat'-uttara-pannara-sahassa-pamānū bhikkhū aliñstū.

Ēvam pana Buddhasāsanām visōdhūnām karōntō Rāmaññipatirāja: "yāva puñca-vassa-sahassa-pamāṇā-kūla-pariyāntā Buddhasāsanām idam nīrūsāñk'upasām pūdabhlāyēn' ēva dūsīlā-nām bhikkhūnañ ca garahaparūpavālāmattāvīrahītānam bhikkhūnañ cūpāgatāmāvāsāna parisud-dhām pabbhāsareñ pariyōdātām hutvā, pavattatūti" manasi uidhāyākūsi.

1. Pur' Āsōkō dhammarājā atulavibhāvūdnyō  
Sāsanām piyatūya 'ssa mala-dassana-kampitō.
2. Moggaliputtatissathēram upanīsāya scīllānam  
Bhikkhū chanahutē 'kūsi, uppabblūjya pūpākō.
3. Laiķādīpē Sirisāṅghabōdhādipada-nāmākō  
Parakkamabāhurājā pi Buddhasāsanām ūmākō.

4. Malinām sāsanām disvū samvēgāpannamānasō  
Pāpakē bahavō bhikkhū dhamsiyādhammavādinō.
5. Mahāvihāravāsinām pavēpiṁ dhammavādinām  
Saṅgham ēkanikāyañ ca thapētvā sōdhanām akā.
6. Tatō pacchā puna c' aññō Vijayabāhu-bhūpati  
Parakkamarājā cāpi tathātā sāsanasōdhanām.
7. Amhākām Būdhisattō pi pūrēntō pāramī purā  
Tidasālayasaggamhi dēvarajjam akārayi.
8. Tadā Anandathērō pi Bārāpasipurē akā  
Rajjam Usinnarō hutvā Kassapa Buddhasāsanē
9. Malam disvū pi majjhattō nākā sāsanasōdhanām.  
Tadā Sakkō dēvarājā dibbasukham param-mukhō
10. Kapasunakha-vanṇōna gantvā Mātalinā saha  
Uttāsetvā rājānam tadā 'siunaranāmakañ.
11. Sāsanasōdhanatthāya laddhā tap patijānanām  
Pacchā 'nusūsanām katvā paccañgū Tidasālayām.
12. Tasmā Rāmaññadēsisserō pi Rāmādhipati-bhūpati  
Sanādaram satācūram anugantvāna sāsanām
13. Yāvapañcasahassantū patitīhānāya 'sōdhayi.
14. Itthām sāsanasōdhanakuslam Rāmādhipati-ham alatthām yam  
Tēnākhīpam ivā jātam santum suddhālām sivām pacchā.
15. Hamisāvatīpurādhipatīnō saddhūlunō Bhūpālavara  
Disvā sāsanajīmī malam pūṇayitum vāyamantu sadā.
16. Khīusavī kataliccūthorū Majjhantikādayū  
Vimuttisukham ohūya pravivūkarutā api
17. Sūsanavuddhiyā hōtu byāpūram akarum purā.  
Tasmā tēsamī sunūdlarām anukarmmō supēsalō
18. Pacchā Hamisāpūrunvāmī bhikkhusaṅgho ca sādarō  
Sāsanassa malam disvā sōdhanām kurutañ tatō
19. Ynthā tumi tibhav' ūghagatā taritum durite kasi-āyatane jahitum  
Ariyam padadhim pavaraiñ gamitum adhibōdhi-budhālalitam lañitam.

*Iti Kalyāñī nāma pāśāṇalekha niññhitā.*

(To be continued.)

#### FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

##### No. 16.—*The Prince and the Kambals.*<sup>1</sup>

There once lived with his queen a king, whose dominions extended far and wide, and who had an immeasurable hoard of treasure; but, as the saying goes, "there was no one to eat," or in other words, the good couple had no children, though they had become old, and this grieved them very much. Every day the queen used to make it her habit to sit in the balcony of her palace, with a *supli* (sieve) full of gold, which she distributed among beggars, with the expectation that she would get a son through their prayers and blessings.

One day, as she was seated as usual with a sieve full of gold, there came up to her a *gōśāñvi*<sup>2</sup> who asked her what she had in the sieve. The queen answered saying it was gold.

<sup>1</sup> For the description of a *kambal*, see the story of "The Snake and the Girl," ante, Vol. XIX. page 315, note 5.

<sup>2</sup> For the description of a *gōśāñvi*, see the story of "Bāpkhādi," ante, Vol. XX. p. 142, note 1.

Upon this the *gōśāṇvi* again asked her:—“Is there any one that will eat it?”, meaning “Have you got any children who will enjoy all this gold?”

“No!” said the queen in a sorrowful tone; “and that is the reason why I am sitting here with this sieve full of gold in order that, by distributing it, the receivers of it may pray and obtain a son for me; but up to this time it seems that their prayers have not been heard.”

The queen was then asked where her husband, the king, was; and she said that he was gone out.

“Very well,” said the *gōśāṇvi*. “Tell the king, when he comes back, to come to a certain village where is my *mat*,<sup>1</sup> and then I will tell him what to do in order that your desires may be satisfied.”

Thus saying the *gōśāṇvi* received some alms from the queen and went away.

Now, when the king came back in the evening, the queen laid out supper for him, and while he was partaking of it, the queen said:—“My dear husband, this morning as I was seated as usual in the balcony with a sieve full of gold to distribute to beggars, a *gōśāṇvi*, who says his hut is in such and such a village, came up to me and asked me what I had in the sieve, and when I told him it was gold, he asked me if there was one who would eat it, to which I said ‘no,’ and that I was distributing it in order to obtain a son through the prayers of the beggars. Upon this he asked me if you were at home, and I told him that you were not at home. Then, telling me where his hut was, he asked me to send you to him, when, he said he would tell you what to do to obtain our desires.”

The king listened to her very attentively, and, when she had finished speaking, said:—“But, my dear wife, you are distributing a sieve full of gold every morning, and we are both performing other charitable acts, and all to no avail; what can the *gōśāṇvi* tell and much less do, that our desires may be fulfilled? It won’t be worth my while to go to him.”

But the queen pressed and begged of him to go, saying:—“Let us see what he says. Who knows but that he may help us to obtain our wishes?”

After much entreaty the king consented, and, having finished his supper, set out for the *mat* (hut) of the *gōśāṇvi*. When he reached it, the *gōśāṇvi* asked him what he wanted.

The king said:—“Did you not go to the palace this morning and tell my wife to send me to you when I came home?”

“Yes, my lord,” answered the *gōśāṇvi*. “I will now tell you what to do. Go to a certain place where you will find a tree<sup>2</sup> laden with fruit.<sup>3</sup> Climb the tree and shake it. Come down and take two of the fruit. Mind you do not take more than two. Eat one yourself, and give the other to your wife, the queen; thereby you will obtain your desires.”

The king went in the direction that the *gōśāṇvi* mentioned, and saw a large tree, which was bent down by the weight of its fruit. He climbed up and shook and shook the tree till he saw hundreds of the fruit fall on the ground, but when he came down and went to pick up the fruit he found only two. So he climbed again, and again shook the tree for a long while, and again he heard the sound of hundreds of fruit falling, but, as before, when he was picking up he got only two. The king was astonished at this occurrence, and climbed up in the tree a third time, and shook and shook the tree with all his might for a very long time till he was quite fatigued, and he heard the sound of some thousands of the fruit dropping on the ground. When he came down, the ground under the tree was so covered up by the fruit that he could not put his feet down but fell on heaps of fruit, which made him glad to think that he had now plenty of them, but, to his great astonishment, as he proceeded to gather them, all the fruit went up again in the tree, and there remained for him to carry only two.

<sup>1</sup> A ‘holy’ man’s hut.

<sup>2</sup> It is to be regretted that the tree and the fruit are not mentioned by name.

Thought the king to himself :—"The *gósáñvi* told me to take only two of these fruit, but though I want to take more, and I knocked down so many, I can't get more than two. There must be some meaning in it. I will, therefore, abide by the instructions of the *gósáñvi*, or, who knows, if I take more, they will have any effect."

He then took the fruit and shewed them to the *gósáñvi*, who again told him to take them home, and to eat one himself and to give the other to the queen to eat.

The king, after thanking the *gósáñvi* for his kind advice, went home with the fruit, and giving one to his queen, told her to eat it, while he ate the other himself. From that time the queen became pregnant, and, when one, two, three, and so on till nine, months of her pregnancy had elapsed, she gave birth to a very beautiful boy. This event caused great joy to the king and queen, and they entertained all the palace servants to a great treat.

Now on the fifth day was celebrated the *pāñchā* of the new-born, and on the sixth day was the *sati*. On the day of the *sati* a fortune-teller was called to consult about the fortune and career of the infant-prince. While the fortune-teller was consulting the horoscope the *pardhan*<sup>5</sup> kept watch outside. Though the fortune-teller knew what would happen to the prince, she did not tell the king and queen of the results of her calculations, and was going away, when the *pardhan* stopped her and asked her what was in the luck of the new-born. She refused to tell him anything, upon which he threatened to kill her if she would not tell him of the fortune of the king's son.

The fortune-teller then said :—"It is written in the fortune of the prince that on the twelfth day after his birth the boy will be drowned in the sea!"

Thus saying she went away. The *pardhan*, however, kept this story to himself.

Eleven days passed after the birth of the prince, and on the twelfth day was to be done the *bārūvi* ceremony. For this purpose they had to go to a certain temple, to come to which they had to cross a sea. The king and every one else, with the exception of the *pardhan*, being ignorant of what misfortune was in store for the child, made grand preparations to celebrate the auspicious occasion with great pomp and joy, and hundreds of relatives and others were invited to be present at the ceremony of naming the child.

At the appointed time they took a ship and set sail for the temple. On the way one person took up the child; a little while after a second person carried him. Soon after a third would take him, and so on, all the guests vying with each for the honour of carrying the prince. When they had sailed for several hours they came to the middle of the sea. The child happened to be in the arms of a woman, who, by accident, let the child fall, and down went the prince to the bottom of the sea! Hundreds of people dived after the child but in vain, and with tears in their eyes and broken hearts the king and the queen returned home with their guests. When they came home the king sentenced the woman, who had so carelessly dropped the child, to imprisonment for twelve years, during which she had to grind *náchni*.<sup>6</sup>

Now it happened that as soon as the child fell into the sea, he was devoured by a *magalmásā*,<sup>7</sup> which, again, was carried by the tide and thrown on dry land in a certain village. In the morning a fisherman, who lived with his wife, and who were very wealthy, was going in pursuit of his vocation, *viz.*, that of fishing, when he came upon the *magalmásā*. He, therefore, managed somehow or other to drag it to the shore, and cut it open, when to his great surprise and confusion, he saw a child come out of the belly of the *magalmásā*. The child was alive. Having no children himself with all his wealth, he gladly took up the child in his arms,

<sup>5</sup> A prince is usually called a *pardhan*, but here, I think, is meant the prime minister, or some *kárbhári* of the household.

<sup>6</sup> *Náchni* is a sort of grain. It is popularly supposed that women, when sentenced to rigorous imprisonment, are made to grind *náchni*.

<sup>7</sup> Equals *magarmásā* = an alligator.

and went home and handed him to his wife, who also rejoiced at the event, saying :—“At last God has sent us a child in this miraculous manner.”

They constituted themselves the drowned prince’s foster-parents, and, possessing great wealth as they did, took every possible care, and brought him up with great tenderness. The prince grew up rapidly. When he was only one month old he looked two months old, when two months old, he seemed to be four months old, and so on.

Thus the boy grew up strong and beautiful, and was known to all as the fisherman’s son, for the prince, too, always addressed the fisherman and his wife as father and mother. When he was about six or seven years old, he used to run about and play with the children from the neighbourhood.

One day the children ran to the shore, and the prince asked his foster-parents to permit him also to go and play there, but the fisherman said :—“No, my dear child. Don’t you go and play near the seabeach. You know how mischievous the children are. Who knows but that some accident or other may befall you? Then what shall I do? Tell me what you may need, and I will get you any toys that you may wish for, with which you can play about the house in safety.”

In spite of the kind advice the prince, as is the wont of children, ran full speed, and joined his playmates at the seabeach.

Now it happened that, as the children were playing and running about on the sand, they spied a very beautiful *kambal*, floating on the tide which was coming in. Every one of the children attempted to get it, but all failed. At last our hero said he would fetch it, but all of them laughed at his folly, saying :—

“What a silly child you are. Such big boys as we are we could not succeed, and you say that you can fetch it.”

The prince, however, persisted saying he would fetch the *kambal*, upon which they laid a wager, to which he consented and dived headlong into the waves, and in a few moments was again on the shore triumphantly carrying the *kambal*, and thus won the wager. The prince then carried the *kambal* to his foster-parents, who, on seeing it, asked him where he got it from, or whether he had stolen it from any one. The prince told them how, as he and other children were playing on the shore, they spied it floating on the water, and how, when all the other children had failed, they laid a wager for it, upon which he dived into the sea and came out safely with the *kambal*.

Now in that country *kambals* were so rare, that not even the nobles and very seldom the kings could obtain them, and to possess one was thought a great luxury. So the fisherman began to think to himself :—“Here is a most beautiful *kambal*, but of what use can it be to a poor man like me? I will go and present it to the king.”<sup>8</sup>

So one day he took the *kambal* and presented it to the king, who was very glad to see such a beautiful flower, and asked him where he got it from. The fisherman told him the whole truth, and the king, being satisfied with the answer, dismissed him, after rewarding him handsomely. The king then took the *kambal* and hung it upon his bed. One of the maid-servants of the queen, who happened to come into the room just then, on seeing the *kambal*, said :—

“My lord, this flower is certainly very beautiful, but unless you can get and hang up two more<sup>9</sup> it will never lend any beauty by itself to the bed.”

<sup>8</sup> It must be borne in mind that this king is the father of our hero.

<sup>9</sup> Two more added would make three *kambals*. The number three has here evidently some meaning to it, for it could be more natural to add three, so as to make four, one for each of the four corners of the bed.

The king, having heard this, sent for the fisherman, and told him to ask his son to bring two more; but the fisherman protested, saying:—

"My lord, it was by sheer chance that my son obtained that *kambal*, and it is next to impossible to get any more."

The king, however, would not be convinced of the impossibility of getting more *kambals*, and told the fisherman that should his son fail to bring him two more *kambals* he should forfeit his head.

The poor fisherman went away downhearted, thinking upon the unreasonableness of the king. He went home, and, refusing to take any food or drink, took to his bed. Now, it was customary during meals for the old man, owing to his great affection, to feed the prince as one would a little child, though he was already nearly eight years old. That day, however, the prince missed him, and so asked his foster-mother why his father did not take supper. She said she did not know the reason; perhaps he was not feeling well. Upon this the prince went and asked him why he did not come to supper, but the old man said:—

"Go, my child, and take your supper. I do not want any."

"But, father," said the prince, "you fed me every day, and why don't you do so to-day? What is the matter with you? What misfortune has befallen you that you look so downcast and won't touch your food? Tell me, father, all your cares and anxieties."

The old man was very much pleased with the prince's kind words, and said to him:—"My dear child, the *kumbal* you brought from the sea, and which I presented to the king, has brought a very great misfortune on me. The king went and suspended the *kumbal* upon his bed, but a maid-servant, who saw it, said, that the *kumbal*, though certainly very beautiful, lent no beauty to the bed, and that, if there should be hung up two more, it would make the bed appear very handsome. The king, therefore, wants you to bring him two more *kumbals*. I remonstrated with him on the impossibility of getting any, but to no use, for the king cannot be persuaded of it, and he has ordered you to fetch them on the penalty of forfeiting your head in case of failure. God gave you to us so miraculously in our old age, and the cruel king wishes to take you away. This, my child, is my grief, and I will starve myself to death before you are snatched away from me. Go, my dear boy, and take your supper, and go to bed quietly."

Thus said the fisherman and heaved a deep sigh, and tears could be seen trickling from his eyes in profusion.

Upon this the prince said:—"Is this what has caused you so much anxiety? Tell the king that I promise to bring him two *kumbals*. But, first of all, tell him that he must provide me with a ship completely manned with *khaldsis* and other servants, and I must have provisions to last for several months, and an iron chain several yards long. Then I will go and fetch him the *kumbals*. In the meanwhile you must calm your fears, and rise and take your supper."

When the fisherman heard these words he took heart, and rose and took his supper. On the following morning the fisherman bent his way to the palace and informed the king that his son had promised to bring him the *kumbals* on condition that he fitted out a ship with servants, a long iron chain, and provisions to last for several months. The king agreed to the conditions, and ordered a ship to be built. What did the king lack? He had hoards of treasures. So he hired numerous workmen, and a job, that would take two or three months to finish, he got done in a fortnight, and fitted out the ship with a great number of *khaldsis* and other servants. He also procured a very long iron chain, and stored in the ship provisions of all sorts enough not for some months, but for years!

Everything was now ready, and the prince, taking a tender leave of his foster-parents went and embarked on board the ship, and in a little while more the ship was out of sight dancing on the waves of the vast ocean.

They went on and on for many days. When they had reached the middle of the sea, the prince ordered them to cast anchor. He then hooked on the long iron chain to the side of the ship, and said to the *khalassis* :—

“I am now going to dive into the sea. Keep hold of the chain, and as soon as you feel extra weight on it pull up the chain and haul it home.”

Thus he said to the *khalassis*, and descended along the chain and dived into the sea. When he had gone down a long way, he came upon a beautiful country with large gardens full of fruit-trees of all sorts, bent down with the weight of the abundance of fruit, very tempting to the view.

Here he walked about for a couple of hours, and came upon a large but lonely mansion, most beautifully furnished, and as he entered it he came in sight of a damsel of unparalleled beauty, from whose mouth fell kambals as she spoke. Our hero asked her what she was doing there apparently alone, for he could see no signs of any other human beings.

Our hero being also very beautiful, the damsel of the subterraneous abode was enamoured of him, but said with a sorrowful tone :—

“I am the daughter of a *rākshas*<sup>10</sup> who has gone out in search of his food, which consists of animals and such like, and occasionally human beings, should any fall into his hands by chance. I am certainly glad to see you, but still I am anxious about your safety, because, should my father see you, he will have no mercy on you, but will make a meal of you in a trice.”

“Then tell me where I can conceal myself with safety,” said the prince.

Upon this the girl said :—“See, I will transform you into a fly and put you up on the wall, where you must remain till my father goes out again to-morrow. In the meanwhile you must be hungry; so take some food at my hands and be ready for the transformation before my father, the *rākshas*, comes back, which will not be very long hence.”

The prince thanked her for her kindness. She then set before him some food, which she prepared in a hurry-scurry, and to which our hero did ample justice, being very hungry, as he had not eaten for several hours. This done, the girl changed the prince into a fly and stuck him up on the wall.

Not very long after the *rākshas* came home after his day's excursion, and, as usual, lay down to rest, while his daughter shampooed his body. As he lay there he said to his daughter :—

“My dear girl, I smell the smell of a human being about the place. Are you aware of any one having come or gone this way?”

And the daughter replied :—“What makes you think of human beings about here? Here I am alone from one hour of the day to the other. What a silly idea this is of yours!”

“But” said the father, “I do smell the smell of a human being; otherwise I shouldn't have said so.”

The girl, however, said that she had seen no human being, and was, therefore, unaware of it. The *rākshas* was now quieted, and fell fast asleep.

On the next day when the *rākshas* went, as usual, in search of prey, his daughter transformed the fly on the wall into its original shape, and there stood our prince before her. She then prepared some food of which they partook together, and conversed with each other freely

<sup>10</sup> I. e., a *rākshasa* = a giant.

during the whole day. At the close of the day, when it was near time for the *rāñkhas* to return, the girl again transformed him into a fly, and stuck him up on the wall. Thus matters continued for several days.

One day the prince told the girl to ask her father, the *rāñkhas*, in what his life lay. Accordingly, in the evening, when the *rāñkhas* returned, and she was shampooing his limbs, she said :—

"Father, tell me in what lies your life?"

The *rāñkhas* replied :— "Why are you so anxious about knowing in what my life lies?"

"Father," said she, "if I am not to be anxious about your life, who should be? Every day you go in quest of food, which consists generally of animals. Should any accident happen to you, how could I know it, and what shall I do in the event of your death?"

But the *rāñkhas* replied :— "Cast off your fears and anxieties, for there is no likelihood of my ever dying. However, to calm your fears, I may tell you as regards my life, — you know the three brab-trees<sup>11</sup> standing near our house. Should any person cut one of the trees with one stroke, I shall get a strong attack of fever; and if he succeeds in cutting the other two also with one stroke, there will be an end to my life. So long, therefore, as the trees are safe I am safe also. You see, then, that you have no cause for anxiety about me."

He then fell asleep. The following day, when the *rāñkhas* was gone, the girl, after transforming the prince, told him everything she had heard from her father. Our hero now looked about and caught sight of the *rāñkhas'* sword hanging on the wall. He took it, and, having sharpened it, went out, and, with one stroke, cut off one of the brab-trees. As soon as the tree was cut down, a strong fever came on the *rāñkhas*, who now retraced his steps home, but before he could reach it, our hero cut down the other two brab-trees also with one stroke, and with the fall of the trees the *rāñkhas* also fell dead.

The prince then lived with the damsel for several days, during which he gathered plenty of the *kambals*, which fell from her mouth every time she spoke. He now thought that he had been absent for a rather long time from his foster-parents, who must be becoming anxious about him. So he made up his mind to quit the place taking with him the *kambals*, which he intended to give to his king. He, therefore, made the damsel of the subterraneous abode acquainted with his intention.

The girl, however, said :— "You have killed my father, and now wish to go away, leaving me alone! What can I do here all by myself? Under whose protection shall I live? Take me with you, and we will be husband and wife, and live together happily."

The prince consented, but the difficulty was how to bring her to land. He then hit upon the following plan. He put her in a box and carried her to the place where his ship was waiting. He then tied the box to the chain, but alas! so soon as the *khalasis* felt the weight of the box they pulled up the chain, and to their astonishment saw that a box was tied up with it!

"Where is the boy?" they thought. "From whence comes this box? What can have become of him? We have, however, acted up to his orders and are not to blame. Let us now return home; but let us, in the first place, see the contents of the box."

Thus saying, they proceeded to open the box, but to their utter embarrassment they heard a voice coming from inside :— "Hold! Be cautious what you are about. Do not open the box. Any one, who dares to do it in spite of my remonstrances, will be plagued with worms."

<sup>11.</sup>[This is an exceedingly interesting instance of the local survival of an old forgotten Anglo-Indian word, the last previous quotation for which is 1809, so far as I know, the earliest being 1828. *Brab* is a corruption of Portuguese *brava*, and stands for the tree, otherwise known as the toddy palm, the palmyra, and the fan-palm = *Borassus flabelliformis*.—ED.]

When they heard these words, they thought it best not to meddle with the box, but to take it and present it to their king for what it might be worth.

Accordingly they set sail, and with a favourable breeze reached their native shore in a very short time. When they had landed, they carried the box into the presence of the king, who was impatiently waiting to see the prince back with the *kambals*, and thus addressed him :—

"Sire, here we are after a long absence. When we had reached in the middle of the sea the young lad, who promised to bring the *kambals*, descended into the sea with the aid of the long iron chain, which he had so particularly ordered you to make, and diving under the waters disappeared. Before doing so he told us to hold the chain in its position till we felt it getting heavier, when we were to pull it up. After waiting there for many days, we felt an unusual and extraordinary weight, upon which we pulled up the chain, expecting, every moment, to see the lad, but to our surprise we found this box tied to the chain. We cannot say what has become of the lad. When we attempted to open the box, we heard a female voice speaking from inside the following words :— 'Hold ! Be cautious what you are about. Do not open the box. Any one, who dares to do it in spite of my remonstrances, will be plagued with worms.' We, therefore, refrained from opening the box, which we now present to your Majesty."

The king was pleased to accept the box, and proceeded to open it, expecting to hear the words the *kalasis* had told him, but our heroine let him open it. When the box was, however, opened, out popped a damsel of unequalled beauty.

The maid-servants, who saw her, at once exclaimed :— "Sire, she is fit to be your queen, while the queen ought to be made her maid-servant."

The king, thereupon, asked her if she was willing to be his queen, but she said :— "I am under a vow for twelve years ; should any one dare touch me before that period has elapsed he will be plagued with worms. If, however, you wish to keep me, you must allot me a separate room, to which no one is to be allowed admittance, except one or two maid-servants. When my twelve years of vow have passed away I will be yours."

The king did not wish her to violate the vow of twelve years which she had mentioned. He, therefore, ordered a large room to be furnished in an elegant style for her to live in separately, and provided her with maid-servants and everything else necessary to her comfort.

To return to our hero, the prince, whom we left behind in the country under the sea. As soon as he found that the chain with the box was hauled up, and there was no chance of his coming out of the sea, he walked back, and wandered about in the gardens, subsisting on the various fruits with which the place abounded. He lived in this way for many days. One day he felt himself fatigued and so lay down to rest under a *pimpal-tree*.

Now it happened that two birds, a male and a female, called *gurupakshā* and *gurupakshī*, were in the habit of breeding in that *pimpal-tree*, but, to their misfortune, as soon as they left the place in search of food or for any purpose, some wild animal or bird used to come and eat up their young ones. That day, too, the *gurupakshī* gave birth to two little ones, after which she and the *gurupakshā* went away in search of food. During their absence a huge wild bird came and was about to gobble up the little birds, when our hero at once rose up to their help, and killed their enemy. Some four or five hours afterwards the *gurupakshā* and *gurupakshī* came to the tree carrying some food in their beaks, and proceeded to feed the little ones, upon which they said :—

"Before you feed us, tell us if you had any other issue besides ourselves, or are we your first-born ?"

The parent-birds said :— "Dear little ones, we had many children born before you, but some ~~evil~~ bird deprived us of all of them. We are certainly astonished to find you alive; and ~~safely~~ we are not certain how long you will be spared to us."

(To be continued.)

## MISCELLANEA.

## VADDAVARA.

The details given by Prof. Kielhorn on page 111 above, in connection with certain dates which include the word *Vaddavara* as the name of a day of the week, render unnecessary the greater part of a note which I have had on hand, unfinished, for over four years. But it may be useful to now supplement what he has written.

Prof. Kielhorn has arrived at the opinion that *Vaddavara* must be either Saturday or Sunday, and that the chances are in favour of Sunday.<sup>1</sup>

On the other hand, I arrived at the opinion that *Vaddavara* is most probably Saturday. But I have not been able to obtain the actual proof that is needed. And that is why my note has remained unpublished.

Finding, like Prof. Kielhorn, that the available dates do not give uniform results, I was pursuing a different line of inquiry, which was suggested by the fact that, among the grants recorded in an inscription at Tālgund in Mysore, dated in the Isvara *sānvatsara*, A. D. 1157-58 (*Pali, Sanskrit, and Old-Canarese Inscriptions*, No. 219), there is mentioned (line 65-66) the item of — *Vaddavaradol abhyanga Sūniavāradal 30 manushya brāhmaṇapad rugurati kalava nāvidana jivitam ga 4*, — “four *gadyāṇas* (for) smearing the body with oil on *Vaddavara*, (and for) the support of a barber who is to bathe thirty sick Brāhmaṇas (or, perhaps, the thirty Brāhmaṇas, when they fall sick) on Monday.”

This passage shews that at any rate *Vaddavara* is not Monday. And my object was to find out the day of the week for which the *abhyanga* or *taildbhyaṅga* is prescribed by the Śāstras. Prof. Kielhorn will very probably be able to give the final passage that is required. Meanwhile, I will quote the following :—

Mr. Sh. B. Dikshit supplied me with the following from Śripati's *Rutnamalī*, Vāra-prakarana, verse 9 :—

Ravis tāparā kāntim vitarati Saṅg Bhūmitanayō<sup>2</sup>  
mr̥itih lukshmih Chāndriḥ Surapatigurur  
vitta-haraparā !

vipattim Daityānām Gurur akhila-bhōg-ānu-  
bhavanam  
nṛinām tail-abhyangāt sapadi kurutē  
Sūryatanayaḥ ||

This marks Sunday, Tuesday, Thursday, and Friday, as unlucky days,— Monday and Wednesday, as lucky days,— and Saturday, as the best day of all, for the *tailabhyanga*.

So, also, a verse from the *Muhūrta-Mārtanda*—(*Bhadra-saṅkrama-pāta*, &c.; quoted in the *Dharmasindhusdra*, parichchhēda iii. para. 134)—says that one should not make the *taildbhyaṅga*, without some sufficient reason, on Sunday, Tuesday, Thursday, and Friday.

And another verse, given in the same paragraph, implies the same, by stating that the *taildbhyaṅga* confers happiness, if flowers are scattered on a Sunday, fragrant earth on a Tuesday, *durvā*-grass on a Thursday, and cowdung on a Friday.

Also, another passage in the *Dharmasindhusdra*, parichchhēda i. para. 45, says, in general terms, that the *taildbhyaṅga* should be avoided on a Sunday.

There are also rules prescribing the *taildbhyaṅga* for certain *tithis* and festivals, and prohibiting it for certain other similar occasions. But the above is all that I have been able to find on the subject of the *taildbhyaṅga* in connection with the week-days.

The general tendency of the passages given above is, that the *taildbhyaṅga* may ordinarily be performed on Monday, Wednesday, and Saturday. Of these three days, Monday is plainly excluded, as far as the meaning of *Vaddavara* is concerned, by the Tālgund inscription. And, Saturday ~~is~~ clearly indicated as the best day of all for the *taildbhyaṅga*, and also answering best to the dates that I calculated, I arrived at the opinion that *Vaddavara* is most probably Saturday. But of course the result is not a conclusive one. And it remains to be seen whether it can be borne out by, for instance, any other passage to the effect that, under all ordinary circumstances, and as far as the week-days only are concerned, Saturday is the proper day for the *taildbhyaṅga*.

<sup>1</sup> As regards the latter point, he seems to have been somewhat influenced by some remarks by Mr. Rice, from which he infers that *vadha* may be synonymous with *mukhya* and *ādi*. But I cannot find anything to support such a meaning of the word.—As we have, in Canarese, *odḍata*, ‘dulness,’ it is just possible that *odda*, *vadda*, may be a corruption of the Sanskrit *mandu*, which is used as a name of the planet Saturn. But I have not been influenced by this idea in the result at which I have

arrived.—In an inscription at Tālgund (*P. S. and O.-C. Inscriptions*, No. 217, line 20, and *Mysore Inscriptions*, p. 203, and note), that village is called “the glorious great *vadda*-village, Tālgundūr” (see ante, Vol. IV. p. 279, note §). But I doubt whether in that expression, or in *vaddarāvula* as the name of an ancient tax, and in *vaddavayavahārin* which indicates a trade or profession, *vadda* has the same application as in *vaddavara*.

To the dates given by Prof. Kielhorn, I can add the following:—

An inscription on a *vṛgāl* at Hāli in the Belgaum District is dated on Vaddavāra, the fifth *tithi* of the dark fortnight of Srāvana of the Sarvajit *sāṁvatsara*, which was the thirty-second year of the Chālukya-Vikrama-kāla. Here, Sarvajit coincided with Saka-Samvat 1030 current. And the given *tithi*, beginning at about 48 gh. 40 p., = 19 hrs. 28 min., after mean sunrise, on the Friday, ended at 49 gh. 45 p., = 19 hrs. 44 min., on Saturday, 10th August, A. D. 1107.

And, on the dates put forward by him, I would make the following remarks:—

The inscription of A. D. 1087. This records a grant of land and an oil-mill; and the latter item seems to connect the grant closely with the *taīlibhyāṅga*. I expect that in this record the fourteenth *tithi*, which began on the Saturday at about 42 gh. 40 p., = 17 hrs. 4 min., and ended on the Sunday at 46 gh. 45 p., = 18 hrs. 42 min., is a genuine mistake for the thirteenth, which included all the daylight hours of the Saturday.

The inscription of A. D. 1144. The resulting day for Vaddavāra, with the ended *tithi*, is Friday, as stated by Prof. Kielhorn. But, as Friday is mentioned in the first part of this record by the usual name, Sukravāra, it seems hardly likely that Vaddavāra also can be really used here to mean Friday.—Though the two parts of the record are dated in two successive years, they seem to have been written at one and the same time.—With the *tithi*, the second, which seems, at first sight, to be given in the first part of the record, the resulting week-day there is Monday, instead of Friday. But there are indications that the 'two' was corrected into 'six.' And this would give the correct day, Friday.—It seems possible that there was some similar carelessness, left uncorrected, in respect of the *tithi* in the second part of the record. The given *tithi*, indeed, Māgha krishṇa 14, is the *tithi* of the Mahā-Sivarātri, which is named in the record; and there ought to be no mistake in connection with at any rate the *tithi* of so very special a festival. But, plenty of cases can be turned up in which the rites have had to be celebrated on the day on which the thirteenth *tithi* ended. And the question

may be, whether, on the occasion in question, there were any circumstances that necessitated the celebration of the rites during the fifteenth *tithi*, which ended on Saturday,—with the result that the writer made confusion between the ended *tithi* of that day and the *tithi* of the festival.

The inscription of A. D. 1163. The *tithi* began on the Saturday, at about 3 gh. 15 p., = 1 hr. 18 min., and ended on the Sunday, at 6 gh. 5 p., = 2 hrs. 26 min. As a current *tithi*, it was connected with almost the whole of the daytime of the Saturday. And my belief is that we have always to consider the week-day during which a *tithi* is current during an appreciable portion of the daytime, quite as much as the week-day on which it ends.

The inscription of A. D. 1187. The resulting week-day is undoubtedly Saturday, as stated by Prof. Kielhorn. The *tithi* began at about 39 gh. 10 p., = 15 hrs. 40 min., on the Friday; and ended at 35 gh. 10 p., = 14 hrs. 4 min., on the Saturday. And both the daytime condition and the ending condition are satisfied.

The inscription of A. D. 1234. Here, again, the resulting week-day is undoubtedly Saturday, as stated by Prof. Kielhorn. The *tithi* began at about 33 gh. 40 p., = 13 hrs. 28 min., on the Friday; and ended at 28 gh. 35 p., = 11 hrs. 26 min., on the Saturday. And, here also, the daytime condition is satisfied, as well as the ending condition.

The inscription of A. D. 1284. According to all but one of the inscriptions of Rāmchandra in Sir Walter Elliot's MS. Collection, the Svabhāni *sāṁvatsara*, A. D. 1283-84, ought to be the thirteenth year of his reign, — not the twelfth; according to the one exception, it would be the twelfth year. My results are the same as Prof. Kielhorn's, for the three years given by him. And there must be more than one mistake in the details given in the record.

It seems to me that the evidence decided, preponderates in favour of Vaddavāra meaning Saturday. But, as I have already said, definite proof is still wanting.

J. F. FLEET.

24th May, 1893.

#### NOTES AND

##### BASSEIN—BASSEEN.

Yule, Hobson-Jobson, s. v. *teak*, quotes Rennell, *Memoir of a Map of Hindoostan or the Mogul Empire*, 1793, p. 260, to the following effect:—the teak forests, from whence the marine yard at Bombay is furnished with that excellent species of ship timber, lie along the western side of the

#### QUERIES.

Gaut Mountains . . . . on the north and north-east of Basseen.

This settles the pronunciation of Bassein when the word first began to be recognized, although the Bassein referred to by Rennell is I take it the town in the Bombay Presidency and not the town in Burma. See *ante*, p. 18 ff. R. C. TEMPLE.

## NOTES ON TUL'SI DAS.

BY G. A. GRIERSON, I.C.S.

(Concluded from p. 236.)

8. The *Kabitta Rāmāyan*, or *Kabittaballī*. The history of Rāma in the *kavitta*, *ghanāksharī*, *chhappai* and *sawaiyā* metres. It is devoted to the contemplation of the majestic side of Rāma's character.<sup>1</sup> Pañdit Sudhākar Dvivēdi informs me that the poem has been enlarged in later times by the addition to the last *kānd* of occasional verses written by Tul'si Dās in *karitta* metres. That Tul'si Dās did write occasional verses, like other poets of his time, is to be expected, and they have been collected and arranged in appropriate groups by admirers of the poet. Such are *K. Rām.*, *Ut.*, 132 ff., in praise of the *Jānaki-vāta*, or peepul tree at the site of Vālmīki's hermitage, which still exists on the banks of the Ganges, and is an object of worship to the present day. So also, *Ut.* 94-96, addressed to the Kāliyuga, *Ut.*, 170 and ff., lamenting over the insults offered by the Musalmāns to Banāras, and *Ut.*, 174, which is said to have been uttered by him when at the point of death. Other collections of similar verses, frequently found appended to the *Kabitta Rāmāyan* are the *Rām-stuti*, *Uddhav-gopikā-sambād*, *Hanumāndi-stuti*, *Jānaki-stuti*, *Sankar-batisi*, and the *Hanumān bāhuīk* (written when the poet was suffering from a severe sore in the arm).

In seven *kānds* or cantos, viz.:—

- (1) The *Bāl-kānd*, Childhood. Commencing with Rāma's childhood and ending with the breaking of Siva's bow. 22 stanzas (*parva*), mostly quatrains.
- (2) The *Ayodhyā-kānd*, Ayodhyā. Describes the circumstances attending Rāma's departure on exile. 28 stanzas.
- (3) *Āraṇya-kānd*, the Forest. Describes the chase of the golden deer. One stanza.
- (4) *Kishkindhā-kānd*, the Adventures in Kishkindhya. A description of Hanumat's famous leap. One stanza.
- (5) *Sundar-kānd*, the Beautiful. Sītā in the garden in Lankā. Hanumat's adventures there. The conflagration of Lankā. Hanumat bids farewell to Sītā, and returns to Rāma. Thirty-two stanzas.
- (6) *Lankā-kānd*, Lankā. The news of Rāma's arrival in Ceylon. Trijatā tells Sītā. Alarm of the citizens. The first battle, Aṅgada's challenge. Vibhishana's remonstrance. Mandodari's remonstrance. The battle resumed. Hanumat's journey for the *sānyavati* root. The final victory. Fifty-eight stanzas.
- (7) *Utar-kānd*, the Sequel. Verses in adoration of Rāma. Miscellanea. One hundred and seventy-seven stanzas.

<sup>1</sup> The commentators say that there are three ways of looking at Rāma (*tini bhāvaihi illā*), viz., the tender side of his character (*mādhurya*), the majestic side of his character (*avivarya*), and the complex (*miśrita*) in which tenderness and majesty are combined. There are four ways of singing his praises, as a *māgadha* or panegyrist, a *vāndin* or bard, a *sātī* or historical poet, and an *arthī* or suppliant. A work in which the complex view of Rāma's character, together with his glory and his power, is celebrated is called a *charita*, and should be sung by a *sātī* (also called a *pauravika*,) an historical poet. His tenderness should be sung by a *māgadha*, and his majesty by a *vāndin*; while eulogies addressed to him should be sung by an *arthī*. Tul'si Dās first composed the *Rāma-charita-mānasa*, dealing with the complex side of Rāma's character, as a *sātī*. Then, to encourage the faithful with a true idea of Rāma's power, he illustrated his majesty in the *Kabittaballī*, assuming the rôle of a *vāndin*. Then to strengthen the love of the worshipper, he dwelt on Rāma's tenderness in the *Gītballī*, taking the rôle of a *māgadha*. Finally becoming an *arthī*, a suppliant, he wrote the *Binay patrīkā*. Pañdit Sudhākar Dvivēdi gives me the following *sloka* :—

*sātīk pauravikāḥ prakītā, māgadha varhēśāmēśakāḥ*

*vāndinā tv amāta-prajītā prasthava-sadriśottayaḥ*

from which we gather that a *sātī* is a reader of ancient histories, a *māgadha* praises the king's family, and a *vāndin* is expert in complying with his demand for a fine poem.

The following are examples of this work. *K. Rám. I.*

Metre. *Savaiyād.*

*Awadhēsa kē dāre sakāre gaī sutā gōda kai bhūpati lai nikasē !  
Abalōki haun sōchā bimōchana kō thagi si rahi, jē na thagē dhika sē !  
Tulasi mana-rañjana rañjita añjana naina sukañjana-jātaka sē !  
Sajani, sasi men sama slla ubhai nava nīla sarōruha sē bikasē || 1 ||*

(One townswoman of Ayôdhya says to another) "I went at dawn to the portal of the Lord of Awadh (Daśaratha), as, son in arms, the king issued from the palace. As I gazed upon the babe, the releaser from sorrow, I stopped like one enchanted,—yea, shame on all who were not enchanted at the sight. (O! Tul'si), His eyes darkened with heart-rejoicing henna were like young *khañjanas*.<sup>2</sup> My dear, 'twas just as though two dark lotuses had bloomed, noble in character, upon the fair moon (of his countenance)."

We may note that the first word of the first line is said by the commentators to set the whole keynote of the poem. *Awadhēsa*, the Lord of Awadh, (*iśa=īśvara*), indicates that the subject of the poem is majesty (*aśvarya*).

The next example (V, 14, 15) describes how Hanumat, with his flaming tail sets fire to Lankā. It is a good example of Tul'si Dâs's power over words, with which he makes the sound an echo of the sense.

Metre. *Kavitta.*

*Hāṭa-bāṭa kōṭa-ōṭa aṭani agōra pauri khōri khōri dauri dauri dinkī ati ḍgi hai !  
Ārata pukārata, saṅbhārata na kōu kāhū, byākula jahān sō tahān lōga chalyau bhāgi hai ||  
Bālādhī phirāwai, bāra bāra jhaharāwai, jharai būndiyā si, lānka paghilāi pāgi pāgi hai ||  
Tulasi, bīḍki akulānī jātuḍhānī kahai chirā hūn kē kapi sō niśāchara na lāgi hai || 14 ||  
Lāgi lāgi ḍgi, bhāgi bhāgi chalē jahān tahān, dhēya kō na māya, bāpa pūta na saṅbhārahānī ||  
Chhūṭe bāra, basana ughārē, dhūma dhundha andha, kahai bārē būḍhē bāri bāri bāra bārahānī ||  
Haya hihināta, bhāgē jāta, ghaharāta gaja, bhari bhīra dhīli pēli ruundi khaundi dārahānī ||  
Nāma lai chilāta bīlāta akulāta ati tāta tāta tauñsiyata jhānñsiyata jhārahānī || 15 ||*

In the market-gulleys, on the bulwarks of the citadel, on the balconies, on the palaces, on the gateways, running along from lane to lane, Hanumat sets alight a mighty conflagration. In terror the people scream. One fails to help another, every one is in confusion, and every one only tries to run away from where he finds himself. The monkey brandishes his (blazing) tail: he jerks it from door to door; sparks fall from it like rain drops, and Lānku, as it were, ripens and melts into syrup. (O Tul'si) the distraught Râkshasa women cry out as they look at him:—'not even in a picture hath such a monkey been seen by the night-prowlers'<sup>3</sup> (14)

'Fire! Fire! Fire!' They flee, they run hither and thither for their lives. Mother knows not her own daughter. Father helps not his own son. Girls with their hair dishevelled, nay, their very garments torn open, blind in the darkness of the smoke, children, old men, cry and cry again for 'water, water!' The horses neigh, the elephants trumpet, as they break from their stalls. In the vast mob men shove and trample one another, one crushing another as he falls beneath his feet. Calling each others' names, children screech, lamenting, distraught, crying 'my father, my father, I am being scorched, I am being burnt alive in the flames.' (15)

\* The *Magnā* is a very quickly darting bird, to which eyes are frequently compared.

<sup>3</sup> i.e. Râkshasas.

9. The *Git Ramayan* or *Gitabali*. The history of Râma, in various song-metres. Devoted to the tender side (*mâdhurya*) of Râma's character.<sup>4</sup> In seven *kând*, or cantos, viz.

(1) *Bâl-kând*. Childhood. A gospel of the infant Râma. The birth of Râma and his brothers. Rejoicings thereon. The delight and affection of the queen-mothers (7), and of Daśaratha in and for their infant children. The blessing of Vaśishtha (18). The mothers' affection. They rock the babes to sleep. Description of the beauty of the infants. They grow older and crawl about the court of the palace (26). Râma's beauty at this age. They play in the courtyard and lisp their first words. Their first lessons in walking. The wakening of Râma, at dawn, by his mother (36). The boys run out to play. The admiration of the town folk. They play on the banks of the Sarayu (46). (The first half of the canto ends here. Forty-six songs).

Viśvâmitra comes to Ayôdhyâ. His welcome. He asks for Râma and Lakshmana to relieve the hermits from the Râkshasas. They start off with him. Description of their charming appearance. Their delight and wonder at the novelties they see on the way. The slaughter of the Râkshasas. Rejoicing of the hermits. The salvation of Ahalyâ (57). They set out for Janakapura. Their reception there: admiration of the citizens. The two princes introduced to Janaka. They reach the scene of the bow-sacrifice. The appearance of the princes. The crowd assembles to see the sight. The townsfolk talk. The grandeur of the assembly. Arrival of Sîtâ in state (84). The proclamation of the conditions. The other competitor kings fail even to move the bow. Râma, at Viśvâmitra's instance, breaks the bow (90). Rejoicings thereat. Rage of the defeated kings. Delight of the townsfolk (99).

Kauśalyâ's lamentations in Râma's absence from Ayôdhyâ. The other queens comfort her. Arrival of news from Janakapura. Rejoicings in Ayôdhyâ. The marriage procession starts and arrives at Janakapura (100). The wedding. Description of the beauty of Râma and Sîtâ. Of Lakshmana and Urmilâ. The townsfolk talk of Râma. His reception at Ayôdhyâ by his mother. Altogether 110 songs (*pada*) to various melodies.

(2) *Ayôdhyâ-kând*. Ayôdhyâ. Daśaratha determines to make Râma *yuvârâja*. Kaikêyi, under Mantharâ's influence, gets Bharata made *yuvârâja*, and has Râma sent to exile (1). Lamentations of Kauśalyâ and Daśaratha. They entreat Râma to stop, but unavailingly. Sîtâ makes ready to go with Râma. He remonstrates. She insists. The townsfolk lament that Sîtâ is going (11). Lakshmana also insists on going. They start (12). Sîtâ washes Râma's feet when he is weary with the road. Their pilgrimage (14). The comments of the people along the way, on their appearance. Of the village people (15-30). Their hardships. Comments of people on the road (31-41). The comments of the forest women (*kirâtînî*) in Chitrakûta. The pilgrims settle there. Their life. The forest and all nature gain new beauties (42-50). At Ayôdhyâ, the lamentations of Kauśalyâ (51-55). Return of the charioteer Sumantra. Daśaratha addresses him, laments, and dies (56-59). Bharata reproaches Kaikêyi (60, 61). He speaks humbly to Kauśalyâ. Her reply (62-64). He refuses to be made king, and sets out for Chitrakûta (65). Lamentations of the parrots, &c., in Râma's house (66-67). Bharata's journey to Chitrakûta. He meets Râma, and entreats him to return. Râma refuses (68-72). Bharata asks for Lakshmana at least to return, and to let him go instead with Râma. This he also refuses. He takes Râma's shoes home with him, to set them on the throne. He himself lives in humble guise at Nandigrâma (73-79). Praise of Bharata (80-82). Kauśalyâ's lamentations (80-87). The talk of the townsfolk (88, 89). Total eighty-nine songs (*pada*).

(3) *Aranya-kând*. The Forest. The pilgrims in the forest. Râma as a hunter. The leaf hut in Pañchavati (1-5). The golden deer. The circumstances of its death. The approach of Râvana disguised as the mendicant devotee. The rape of Sîtâ. The conflict with Jatâyu (6-8); return of Râma and Lakshmana to the hermitage. The search for Sîtâ. They find Jatâyu. He tells them of the rape (9-16). The meeting with the Savari (17). Altogether 17 songs (*pada*).

\* See note on the *Kabitâbali*.

(4) *Kishkindhā-kānd*. The Adventures in Kishkindhya. Sugrīva shows Rāma the bracelets dropped by Sītā. When the rainy season is over the monkeys and bears go off to search for Sītā. In all two songs (*pada*).

(5) *Sundar-kānd*. The Beautiful. The monkeys and bears set out to search for Sītā. The meeting with Sampāti. Hanumat leaps over the sea. Searches for Sītā in Laṅkā, and finds her (1). The meeting. Hanumat gives her Rāma's ring (2). She addresses the ring (3, 4). Conversation between Hanumat and Sītā (5-11). Hanumat addresses Rāvana (12, 13). After having burnt Laṅkā, Hanumat addresses Sītā and departs (14, 15). Lakshmana tells Rāma of the arrival of Hanumat. Hanumat arrives and tells his own story (16-20). Rāma's reception of the news. They set out for Laṅkā, build the Sētubandha and cross the sea (21, 22). Rāvana receives news of the approach of Rāma's army. Mandodari advises him to submit. Also Vibhishana. Rāvana spurns him. He deserts to Rāma and his reception (23-46). Sītā awaiting Rāma's arrival. She talks with Trijatī (47-51). Altogether 51 songs (*pada*).

(6) *Laṅkā-kānd*. Laṅkā. Mandodari remonstrates with Rāvana (1). Aṅgada's challenge (2, 3). Lakshmana's wound. Hanumat brings the magic root, visiting Ayōdhyā on his way. His conversation with Bharata. Lakshmaya recovers (4-15). After conquering the Rākshasas (all description of the battle omitted) Rāma brings the slain monkeys and bears to life (1). The period of Rāma's banishment elapsed. Kauśalyā expecting Rāma at Ayōdhyā. Good omens. Rejoicing in the city at the news of Rāma's approach. The arrival of Rāma (18-23). In all twenty-three songs (*pada*).

(7) *Uttar-kānd*. The Sequel. The majestic (*airavata*) sway of Rāma, after his return (1). The tenderness (*mādhurya*) of his rule. The music when he wakes in the morning (2). He bathes in the Sarayū (3-5). Rāma on his throne (6-8). His love, &c. (9-12). His might. Praise of his personal appearance (13-17). The swing festival in the rainy season (18). Praise of Ayōdhyā (19). Its illumination (20). Its inhabitants (21). The Ilāli festival (22). The prosperity of the city (23). Rāma's justice. The affair of the Washerman. The banishment of Sītā (24-32). Sītā's life in Vālmiki's hermitage. Birth of Lava and Kuśa. Their growth (33-36). Rāma's life in Ayōdhyā after Sītā's banishment (37). Praise of Rāma (38). In all thirty-eight songs (*pada*).

The following is an example of this poem. *Git. I. 32.*

### Rāg Kānharā

*Lalita sutaki lālati sachu pāyēn |  
Kausalyā kala kanaka ajira māhan sikhawata chalana aṅguriyān lāyēn || 1 ||  
Kaṭi kintini painjani pānjani bājati runu jhunu madhura reingāyēn |  
Pahunči karani kanṭha hanṭhulā banyau kēhari-nakha mani-jarita jarāyēn || 2 ||  
Pita punīta bichitra jhanguliyā sōhati syāma sarīra sohāyēn |  
Datiyā dvai dvai manōhara mukha-chhabī aruna adhara chita lēta chorāyēn || 3 ||  
Chibuka kapōla nāsikā sundara bhāla tilaka masi bindu banāyēn |  
Rājata nayana māṇju aśijana-juta khaṇjana kāṇja mēna madu nāyēn || 4 ||  
Laṭakana chāru bhrikutiyyā tēdhī mēdhī subhaga sudēsa subhāyēn |  
Kilaki kilaki nāchata chutaki suni darapati janani ohhuṭukayān || 5 ||  
Giri ghuṭuruani ūki uṭhi anujani tōtari bōlata pūpa dekhāyēn |  
Bāla-kēli abalōki māṭu saba mudita magana ānanda anamāyēn || 6 ||  
Dēkhata nabha ghana ḍīa charita muni jōga samāḍhi virati bisarāyēn |  
Tulasi Dāsa jē rasik na yehi rasa tē nara jaṭa jivata jaya jāyēn || 7 ||*

Full of happiness Kauśalyā caresses her darling boy. She lets him cling to her finger as she teaches him to walk in the fair golden palace court (1). Runu jhunu, runu jhunu, sweetly tinkles the bell-girdle on his waist, sweetly tinkle the anklet-bells on his feet, as she helps him along. On his wrists are bracelets, and round his throat a jewelled necklace studded with (evil-

fending) tiger's claws (2). A spotless saffron-coloured little silken coat adorns him, while it itself looks charming on his dark limbs. His sweet face is a picture, with two little teeth above and below, peeping out behind his cherry lips, and stealing away the hearts of all (3). Lovely is his chin, his cheek, his nose. On his forehead, like a caste mark is a drop of ink (to ward off the evil eye). His bright eyes, henna-darkened, shine, putting to shame the *khanjana*, the lotus, and the (glancing silver) fish (4). On his bow-shaped brow hang dainty curls, and over them hair-plaits of enhancing charm. As he hears his mother snap her fingers, he crows and springs with delight, and when he lets go her finger from his hand she is filled with dismay (5). He tumbles down, and pulls himself up upon his knees, and babbles (with joy) to his brothers when his mother shows him a piece of cake, and she, as she looks at all his pretty baby ways, is drowned in love, and cannot bear her joy (6). The saints in heaven gaze at his pranks from behind the clouds, and forget all their austerities. Saith Tul'si Dās, the man who loveth not this sweetness, hath no soul, and his life in this world is in vain (10).

10. The *Kṛishṇa Gitabali*. A collection of songs in honour of Kṛishṇa. In the Braj, or rather the Kanaujī, dialect. A collection of 61 songs (*pada*). The first portion deals with Kṛishṇa's babyhood and boyish pranks in Gökula, and the latter portion with the lamentations of the herd-maidens during his visit to Mathurā. The style is quite different from that of Tul'si Dās's other works, and many scholars deny its authenticity. I have only seen two lithographed editions of the text, and no commentary. The following is an example. It describes how Kṛishṇa held up Mount Gōvardhana. *Kṛishṇa Gitabali*. 18.

*Rāg Malīr*

Brija para ghana ghamanya kari āyē ।  
 Ati apamāna bichāri āpanō, kōpi surōsa paṭhāyē ॥  
 Damakati dusaha dasa hu disi dāmīni, bhayō tama gagana gañbhīra ।  
 Garajata ghīra vāridhara dhāvata prērita prabala samīra ॥  
 Bāra bāra pabi-pāta upala ghana barakhata būndā biśāla ।  
 Sīta-sabīta jukidrata āratu gōsuta gōpī gwāla ॥  
 Rāshahu Rāma Kānha chi abasara dusaha dgsā bhai āi ।  
 Nandu bīrūdhū liyō surapati sauñ sō tumharō bala pāi ॥  
 Suni haini uṭhyān Nanda kō nādhārū liyō kara kudhara uṭhāi ।  
 Tulasi Dās, Maghavān apane sauñ kari gayō garba gañuāi ॥

On Vraja the storm clouds have arrogantly come, for the king of the Gods (Indra) considering himself insulted has sent them. Lightning, irresistible, flashes all around; in the heaven hath been born a profound darkness. Fierce rain clouds roar and rush, impelled by a mighty wind. Again and again fall thunderbolts, and the raindrops of the clouds are huge hailstones. Terrified at the cold, the cowboys, the cow-maidens, and the cowherds scream aloud, 'Protect us, O Balarāma and Kṛishṇa. Our lot is now more than we can bear. Nanda has contended with the Lord of the Gods, trusting in your power.' When Nanda's tiger heard these words, he rose up smiling, and lifted up the mountain (of Gōvardhana) with his hand.<sup>5</sup> Saith Tul'si Dās, Maghavān (Indra) thus, by his own action, humbled his own pride.

11. The *Binay Patrika*. The Book of Petitions. In this the poet writes in the character of a suppliant (*arthin*).<sup>6</sup> There is an interesting legend as to the way the book came to be written. Tul'si Dās first, as a *paurāṇika*, wrote the *Rām Charit Mānas*, in which he dwelt on the complex side of Rāma's character and on his glory, might and prowess. Then, as a *vandin*, to establish the hearts of those who sought the Lord, he wrote the *Kabitibali* dealing with Rāma's majesty. Then, to increase love in the worshippers of the Lord, he wrote as a *māgadha*, the *Gitabali*. Subsequently to all this, a murderer one day came on a pilgrimage crying, 'For the love of

<sup>5</sup> Using it as an umbrella to shelter the distracted cowherds.

<sup>6</sup> See footnote 1 to the account of the *Kabitibali*.

the Lord Râma, cast alms to me, a murderer.' Tul'sî, hearing the well-beloved name, called him to his house, gave him sacred food which had been offered to the God, declared him purified, and sang praises to his beloved deity. The Brâhmaṇas of Banâras held an assembly, and sent for the poet, asking how this murderer's sin was absolved, and how he had eaten with him. Tul'sî replied, 'Read ye your Scriptures. Their truth hath not entered yet into your hearts. Your intellects are not yet ripe, and they remove not the darkness from your souls.' They replied that they knew the power of the Name, as recorded in the Scriptures, 'but this man is a murderer. How can he obtain salvation?' Tul'sî asked them to mention some proof by which he might convince them, and they at length agreed that, if the sacred bull of Siva would eat from the murderer's hand, they would confess that they were wrong, and that Tul'sî Dâs was right. The man was taken to the temple and the bull at once ate out of his hand. Thus did Tul'sî teach that the repentance of even the greatest sinner is accepted by the Lord. This miracle had the effect of converting thousands of men and making them lead holy lives. The result enraged the Kaliyuga<sup>7</sup> (the present age of sin personified), who came to the poet and threatened him, saying, 'Thou hast become a stumbling block in my kingdom of wickedness. I will straightway devour thee, unless thou promise to stop this increase of piety.' Full of terror, Tul'sî Dâs confided all this to Hanumat, who consoled him, telling him he was blameless and advising him to become a complainant in the court of the Lord himself. Write a *binay-pattrikâ*, a petition of complaint, and I will get an order passed on it by the master, and will be empowered to punish the Kaliyuga. Without such an order I cannot do so, for he is the king of the present age. According to this advice the poet wrote the *Binay Pattrikâ*.

The book is in the form of a series of hymns, adapted to singing, and addressed to the Lord, as a king in a court. According to earthly custom, the first hymns, or petitions, are addressed to the lower gods,—the door-keepers, ushers, and courtiers as it were, of heaven, and then the remainder of the book is devoted to humble petitions to the Lord Râma himself. Thus,—He first addresses Ganêśa (the door keeper) (1), then the Sun-god (2), Siva (3—10), Bhairava (Siva, the protector of Banâras) (11), Sâmkara (12), Siva (13), Siva and Pârvati in one (14), Pârvati (15, 16), the Ganges (17—20), the Yamunâ (21), the Kshetra-pâla of Banâras (22), Chitrakûṭa (23, 24), Hanumat (25—36), Laksmana (37, 38), Bharata (39), Satrughna (40), Sita (41—43). With the 44th hymn the petitions to Râma begin, and are continued to the 277th. In the 278th the poet addresses the whole court, and the 279th, and last, hymn records the successful result of his petitions.<sup>8</sup>

The following are specimens of this work:—

*Bin. 149.*

Kahân jâun, hâ : sauñ kahauñ, aura shaura na méré ।  
 Janma gânwâyô têrê-i dvârê kinkara têrê ॥ 1 ॥  
 Maiñ tau bigârî, nâtha, sô svâratha kâ linhê ।  
 Tohi kripâ-nidhi kyaun banai méri si kinhê ॥ 2 ॥  
 Dina duradina, dina duradasâ, dina dukha dina dikkhana ।  
 Jauñ lauñ tûñ na bîlôkhai Raghubansa-bîlhukhana ॥ 3 ॥  
 Dai pîthi bina dîthi hauñ, bisva-bîlôchana ।  
 Tô sôñ tu-hin, na dûsarô, nata-sôcha-bimôchana ॥ 4 ॥  
 Parûdhîna, dêva, dina hauñ, svuddhîna gosdîñ ।  
 Bôlanahâré sô karai, bâli, binai ki jhâñ ॥ 5 ॥  
 Apu dékhî, mohîn dékhîyê, jana jâniyê sâñchô ।  
 Bañi ôia Râma nâma, ki jehin lai sô bâñchô ॥ 6 ॥  
 Rahani ritî Râma râvarî mita hiyê hulastî hai ।  
 Jyaun bhâvai tyauñ karu kripâla têrô Tulasi hai ॥ 7 ॥

<sup>7</sup> Kaliyuga, as a person, may practically be translated by 'the devil' of Christianity. [For Kaliyuga's doings when personified as a god in popular poetry, see *Legends of the Panjab*, Vol. II, p. 289 ff.—Ed.]

<sup>8</sup> Some editions make 280, not 279 hymns.

In the preceding hymn, the poet has prayed to the Lord to look upon him, — he can do nothing of himself. He now continues, — “For whither can I go? to whom can I tell (my sorrows)? No other place have I. Have I not passed my life a slave at thy door, and thine only? True, often have I turned away from thee, and grasped the things of this world; but, O thou full of mercy, how can acts like mine be done by thee (that thou shouldst hide thy face from me)? O Glory of Raghu’s race, till thou wilt look upon me, my days will be days of evil, my days will be calamity, my days will be woe, my days will be defilement. When I turned my back to thee, and (it was because) I had no eyes of faith to see thee where thou art; but thou art all-seeing (and canst therefore look upon me where’er I be). Thou alone, and no other, art like unto thyself; thou who dost relieve the sorrows of the humble. O God, I am not mine own; to some one must I be the humble slave, while thou art absolutely uncontrolled, and master of thy will. I am but a sacrifice (*bali*) offered unto thee; what petition can the reflection in the mirror make to the living being who is reflected therein? First, look thou upon thyself (and remember thy mercy and thy might). Then cast thine eyes upon me; and claim me as thy true servant; for the name of the Lord is a sure protection, and he who taketh it is saved. Lord, thy conduct and thy ways<sup>10</sup> ever give joy unto my heart; Tulsi is thine alone, and, O God of mercy, do unto him as it seemeth good unto thee.”

*Bin. 195.*

Bali jáun̄ haun̄ Rāma Gosānī !  
 Kijai kripā āpanī nānī !  
 Paramāratha - surapura - sādhana, saba svāratha sukhada, bhalā !  
 Kali sakōpa lōpi suchāli, nija kaṭhina kuchāli chalā !  
 Jahan̄ jahan̄ chita chitawata hita, tahan̄ nita nawa bikhāda adhikāt !  
 Euchi bhāvati bhabhari bhāgahīn̄, samuhāi amita anabbāi !  
 Adhi magana mana, byādhi bikala tana, bachana malina jhūjhāt !  
 Ītehūn̄ para tumha sō Tulasi ki sakala sansha sagāt ! 95 !!

O Rāma, my Holy one, I offer myself a sacrifice unto thee. Show thou grace unto me as thou art wont. The evil age hath in its wrath cut off every good way, the means of ultimate salvation, and the means of attaining to the lower heaven, yea, every earthly happiness, every goodness,—and hath brought into use its own, hard, evil way.

Wherever the soul looketh towards good, there ever it causeth new sorrows to increase.<sup>11</sup> Every pleasure that delighteth fleeth in terror, while all things that delight not, stand in front of a man, in unmeasured numbers. The soul is plunged in spiritual woe: the body is distracted by disease: man’s very words are foul and false. And yet, (O Lord,) with thee doth Tulsi Dās hold the close kinship of perfect love.

12. *Rāma-charita-mānasa*, the Lake of the Gests of Rāma. Written in various metres. Most commonly eight pairs (frequently more) of *chaupādis* followed by one pair (sometimes more) of *dāshas*, with other metres, in the more high-flown portions, interspersed. In seven *sāgāns*, or descents (into the lake), viz. :—

- (1) Bāla kānda. (2) Ayodhyā kānda. (3) Āraṇya kānda. (4) Kishkindhya kānda.
- (5) Sundara kānda. (6) Lāukā kāndā. (7) Uttara kānda.

This work, which is more usually called the *Mānas Rāmāyan*, or the *Tulsi-krit Rāmāyan*, is, as already shown, largely quoted in the *Dohābali*. The following references will show that

<sup>9</sup> The reflection of a man in a mirror is entirely dependent on the man who is reflected. It moves as he moves, and only acts as he wills. So man’s soul, which is but a reflection of the universal Soul, is entirely dependent on the will (*prāṇa*) of the latter for all his actions good and bad. Hence the poet asks that the Lord may will him to lead a holy life. He has no right to ask for it as a right, he can only ask for it as a favour.

<sup>10</sup> Rahani = dharana (*ujjvalatā gurutā dharmantī ddi jis dharan par apu rahani*; *td. kō rahani kāti*, comm.). Rati = vyavahdra (*jis vyavahdra* ~~is~~ *mantri mītra svāh prajddi par vartain*).

<sup>11</sup> The commentator gives as an illustration, disease springing up at a holy festival. The late Hardwār affair is an example in point.

certain verses occur twice in the poem itself. Whether this is due to interpolations or not I cannot say. My references are all to Chhakkan Lâl's *Corpus*, and also to the new edition published by Bâbû Râm Dîn Singh.

Râm. Bâ., Ch. 77, 2 = Râm. A., Ch. 212, 3 (Râm Dîn., 213, 3)

*Sira dhari áyasu karia tumhárâ ।  
Parama dharama yaha nátha hamârâ ॥*

Râm. Bâ., Ch. 73, 3, 4

*Tapa-bala rachai prapañcha bidhâtâ ।  
Tapa-bala Bishnu sakala jaga-trâtâ ॥  
Tapa-bala Sambhu karahiñ sanghûrâ ।  
Tapa-bala Sékha dharai mahi-bhûrâ ॥*

Compare Râm. Bâ., Ch. 163, 23

*Tapa-bala tén jaga sríjai bidhâtâ ।  
Tapa-bala Bishnu bhuñ paritrâtâ ॥  
Tapa-bala Sambhu karahiñ sanghûrâ ।  
Tapa tén agama na kachhu sansârâ ॥*

Râm. A., Ch. 89, 2 = Râm. A., Ch. 111, 7

*Té pitu mâtú hahahu, salhi, kaisé ।  
Jinha pañhañ banu bâlaka aise ॥*

Ram A., Ch. 123, 1, 2 = Râm. Ár., Ch. 7, 2, 3 (Râm Dîn, 9, 2, 3)

*Ayé Râma Lakhanu bane (puni) pâchhâ  
Tâpâst bâkha birâjata (bané ati) kâchhâ  
Ubhaya bâcha Siya sôhati kaisé  
Brahma jâva bâcha mâyâ jaisé.*

Note that the last half line, 'as Mâyâ exists between Brûhman and the soul,' shows that Tul'sî Dâs was not altogether in accord with Râmânuja, who altogether denied the existence of the Mâyâ postulated by Sañkarâchârya. This will be dealt with subsequently.

Ram Sun., Ch. 23, 1

*Râma charana-pankaja ura dharahî ।  
Dankâ ashala râju tumha karahî ॥*

Râm. Lan., Ch. 1, 8

*Râma charana-punkaja ura dharahî ।  
Kautuka bâla bhâlu kapi karahî ॥*

The poem was commenced in the year 1574 A. D. in Ayôdhyâ, where the first three *sôpânas* were written. Thence he went to Banâras, where Tul'sî Dâs completed the work.<sup>12</sup>

I do not give any analysis of the contents of this excellent work. Mr. Growse's translation makes this unnecessary. I hesitate also to give any example of it. No specimen will give a fair idea of the poem's many beauties, and at the same time of its (to European taste) defects. It would be as unfair as to show a single pearl as a sample of the ocean with all its profundity and all its terrors. The *Râma-charita-mânasî* is the earliest known, and at the same time the greatest, of Tul'sî Dâs's works. But, though the earliest, it has none of the crudeness which we might expect in a poet's first attempt at song. Its metre is correct, though never monotonous; its language is appropriate without being affected, and the chain of thought, ever bound together by the one golden string of love and devotion to his master, is worthy of the greatest

<sup>12</sup> Râm. Ki., Sô. 1. *mukti-janma mahi jâni*, &c. Here the poet for the first time in the poem praises Kâśi (Banâras), instead of Ayôdhyâ, and this passage is to be interpreted as above. The Bâhu, Ayôdhyâ and Áranya Kândas were written at Ayôdhyâ, and the Kishkindhya, Sundara, Lauki and Uttara Kâñpati, at Banâras.

poet of any age. In the specimens taken from his other works I have shown what power the poet had over language, and how full that language would be either of tenderness, or of soul-absorbing devotion to the Deity whom he adored, and if I now give an extract from the *Tulsi-krit Rāmāyaṇ* it is not as a specimen of the work, but to show Tulsi Dās in his lighter, perhaps more artificial mood, in which, with neatness and brevity of expression worthy of Kālidāsa or of Horace, he paints the marvellous transformation of nature which accompanies the change from one Indian season to another. I allude to the well-known passage in the *Kishkindhyakaṇḍ* which describes the rainy season, and the coming of autumn (Ch. 14 and ff). I follow Chhakkan Lal's text, as usual, in this paper.

A word as to the style. Tu'si Dās here adopts a series of balanced, antithetic sentences,—each line consisting of a statement of fact and of a simile,—the latter often of a religious nature. This method of writing closely resembles that adopted by Kālidāsa in portions of the first book of the *Raghuvamśa*, and still more that of the Book of Proverbs. Thus,— (Prov. xxvi, 7 and ff.

'The legs of the lame are not equal;  
So is a parable in the mouth of fools.  
As he that bindeth a stone in a sling;  
So is he that giveth honour to a fool.  
As a thorn goeth up into the hand of a drunkard;  
So is a parable in the mouth of fools.'

In the same style, Tu'si Dās here says—

'As the sheet lightning flickereth,  
So is the short-lived love of the wicked.  
As the clouds heavy with rain bow down to the earth,  
So boweth (humbly) the wise man full of wisdom.  
As the mountains heed not the assaults of the raindrops,  
So the holy man heedeth not the words of the wicked.'

The translation given by me below will be found to be more full than the above, but it will be seen that, throughout, the text is built on this principle.

#### *Chauḍā.*

Ghana ghamanya nabha garajata ghōrū !  
Priyā-līna mana ḍarapata mōrū !!  
Dāmini damaka raha na ghana māhiñ !  
Khala kui priti jathā thiru nāhiñ !!  
Barakhahiñ jalada bhūmi niardē !  
Jathā navahin budha bidyā pde !!  
Bhūndā aghāta sahāhiñ giri kaisé !  
Khala kē bachana sunta saha jaisé !!  
Chhulra nudi bhari chuli torā !!  
Jasu thōra hu dhana khala itarā !!  
Bhūmi parata bhā dhabara pānī !  
Janu jivahi māyā lapañānī !!  
Samiñi samiti jala bharahin talāvū !  
Jimi sadaguna sajjana pahin awā !!  
Saritī jala jala-nidhi mahuñ di !  
Hōi achala jimi jiva Hari pādī !!

#### *Dohā.*

Harita yhūmi irina sankula samujhi parahin nahiñ pantha !  
Jimi pakhandā bldā teh gupta kēhiñ sadagrantha !! 14 !!

*Chaupeī.*

Dādura dhuni chahuñ disā suhāi |  
 Bēda paḍhahiñ janu baṭu samudāi ||  
 Nava pallava bhāe bīṭapa anēkā i  
     Sādhaka mana jasa milē bībēkā ||  
 Arka jawāea pāta binu bhayaū |  
     Jasa surāja khala udyama geyai ||  
 Khōjata katahuñ milai nahiñ dhūri |  
     Karai krōdha jimi dharamahi dūri ||  
 Sasi-sampanna sōha māhi kaisī |  
     Upakāri kai sampati jaisi ||  
 Nisi tama ghana khadyāta birājā |  
     Janu dambhinha kar milā samājā ||  
 Mahābhishikti chali phūṭi kiārī |  
     Jimi sutantra bhaye bigarahiñ nāri ||  
 Krishn nirāwahin chatura kisānā |  
     Jini budha tajahīñ mōha mada mānā ||  
 Delkhīyāta chakrabāka khaga nāhīñ |  
     Kalihi pāi jimi dharma parāhīñ ||  
 Usara barakhai trīna nahiñ jānā |  
     Jimi Hari-jana-hīya upajā na kāmā ||  
 Bibidha jantu-sankula māhi bhrājā |  
     Prajā bāṛha jimi pāi surājā ||  
 Jahan tahan rakhe pāthika thaki nānā |  
     Jimi indriya-gana upajē jñānā ||  
 Dōhā.

Kaba-huñ prabala bōha māruta	jahañ tahan mēgha bilāhiñ
Jimi kapūta kē upajē	kula sañdharmā nasāhiñ
Kaba-huñ dībasa mahuñ nibida tama	kaba-huñ ka pragaṭa patanga
Binasañ upajāi jñāna jimi	pāi ku-sunga su-sunga    15

*Chaupeī.*

Barakhā bigata sarada-ritu āi |  
 Lachhimana dēkhahu parama suhāi ||  
 Phūlē kāsa sakala māhi chhāi |  
     Janu barakhā-kṛita pragaṭa budihiñ ||  
 Uditā Agasti pantha-jala sōkhā |  
     Jimi lōdhahi sōkhā santiēkhā ||  
 Saritā sara nirmala jala sōhā |  
     Santa hridaya jasa gata-mada-mōhā ||  
 Rasa rasa sākhā sarita sara pāni ||  
     Mamatā-tyāga karahiñ jimi jñānī ||  
 Jāni sarada ritu khañjana āśe |  
     Pāi samaya jimi sukṛita suhāe ||  
 Panka na rēnu, sōha ati dharani ||  
     Niti nīpuna nīpīpa kai jasi kārani ||  
 Jala-sankōha bikala bhai mīnā ||  
     Abudha kuṭumbī jimi dhana-hīnā ||  
 Binu ghana nirmala sōha akāsā |  
     Harī jana iba parihari saba āśā ||  
 Kahuñ kahuñ brishli sāradī thōri |  
     Kou eka pāwa bhagati jimi mōri ||

## Dohā.

*Chalē harakhi taji nagara n̄īpa,*      *tāpasa, banika, bhikhāri !*  
*Jimi Hari-bhagatī pāi srāma*      *tajahin̄ usrami chāri || 16 ||*

## Chāupādi.

*Sukhi mīna jē nīra ogādhā !*  
*Jimi Hari-sarana na ēkau bādhā !!*  
*Phūlē kamala, sōha sara kaisā !*  
*Nirguna Brahma saguna bhae jaisū !!*  
*Guñjata madhukara mukhara anūpā !*  
*Sundara khaga rāba nānā rūpā !!*  
*Chakrabēka mana dukha nisi pēkhī !!*  
*Jimi durjana para-sampati dēkhi !!*  
*Chātaka ratata trikkā ati ḥāñ !*  
*Jimi sukha lahai na Sankara-drōhi !!*  
*Saradā tapa nisi sasi apaharai !*  
*Santa-darasa jini pātaka tarai !!*  
*Dēkhi indu chakora samuddā !*  
*Chitawahiñ jimi Hari-jana Hari pāt !!*  
*Masaka dansa bītē hima-trāsā !*  
*Jimi dwija-drōha kiē kula-nāsū !!*

## Dohā.

*Bhūmi jīva sankula rakē*      *gaē sarada-ritu pāi !*  
*Sada - gurū milē jāhūn jīmī*      *sansaya bhrama samuddā !! 17 !!*

Rāma addresses Lakshmana, while they are waiting in the Kishkindhyā forest for the rains to pass over, that they may start on their search for Sītā.

*Chāupādi.*—“The sky covered with arrogant rain-clouds fiercely reareth, while my heart is distraught, bereft of its darling. The sheet lightning flickereth amidst the heavy clouds, fitful as the short-lived love of the wicked. The heavy vapours pour forth rain, and hang close-bellied to the earth, like a wise man stooping ‘neath his weight of wisdom. The mountains bear the never-ceasing assaults of the rain drops, standing proudly unconcerned; and even so the holy man heedeth not the words of the wicked. Each shallow streamlet, flooded to the brim, hasteneth eagerly on its way, like a vain fellow puffed up with a little wealth. The clear water which falleth on the earth is become mud (and hideth it from the sky), as the cares of this world enwrap the soul (and hide it from its Creator). With here a drop and there a rill, the water filloth the lakes, like virtue entering a good man’s heart; while the rushing rivers flow into the Ocean and find rest, even as the soul findeth rest in faith in God.

*Dohā.*—The grass groweth green and thick upon the ground, hiding the very paths so that they cannot be traccd out; and even so the disputations of the unbelievers ever hide the true path of the scriptures.

*Chāupādi.*—The frogs shout lustily around, like a school of postulants reading holy books. Fresh shoots appear on bushes, as wisdom springeth in the hearts of the pious; and only the *arka* and *jawās*, trees lose their green leaves from the rainfall, as the schemes of the wicked fail under a righteous governor. Seek where thou wilt, thou wilt find no dust,—so when a man yieldeth to passion his piety departeth. Fair shineth the earth prosperous with its fields of corn, as fair as a charitable man blessed by prosperity; but in the dark nights the countless fireflies are radiant, like unto hypocrites that have met their meet companion (the night of ignorance). The field banks (left uncared for) are burst and washed away by the heavy rain-storms, as a woman is ruined by being left to her own devices; but the wise and clever husbandman weedeth his crops, as the wise man weedeth his heart of delusion, passion, and pride. The Brāhmaṇī geese hath hidden itself, even as piety disappeareth in this age of sin;

and as on the barren land, for all the rain, not a blade of grass is seen, so lust is born not in the heart of a servant of the Lord. The earth is brilliant with swarms of manifold living creatures; so, under a good governor, do his subjects multiply. Here and there a wearied traveller sitteth to rest himself, as a man's senses rest when wisdom is born in him.

*Dohā*.—At times a mighty wind ariseth and hither and thither scattereth the clouds, as, with the birth of a disobedient son; a household's piety is destroyed. At one time, by day, here is a thick darkness, at another time the sun is visible; even so, true knowledge is destroyed or born, as a man consorteth with the vile or with the holy.

*Chauḍā*.—The rains are past, the Autumn-time is come; O Lakshmana, see how fair the world appeareth. (The first sign that it cometh) is the white-bearded blossom of the tall thatch-grass, which hideth the earth as though declaring that the old age of the rains had come. Canopus shineth in the heavens, and the water which drowned the pathways is drying up, as desire drieth up when the True Content is achieved. The water glistcneth clear in the streams and lakes, like a holy man's heart from which passion and delusion have departed. Gently minisheth the depth of the streams and lakes, as the wise man gradually loseth his thoughts of self. The wagtail knoweth that the Autumn is arrived, and cometh forth from its hiding place, beautiful as a good work done in season. No mud is there, and yet no dust, fair shineth the world, yea, like unto the deeds of a lore-learned king: yet as the waters fall the fish are troubled, as a foolish spendthrift is perplexed when his possessions are wasted. The sky serene and pure, without a cloud, is like unto a servant of the Lord, who is free from all earthly desire; while now and then there fall a few drops of Autumn rain,—few, as the few, who place their faith in me.<sup>13</sup>

*Dohā*.—Joyfully issue forth from the cities, kings and eremites, merchants and beggars, even as the four orders of mankind desert all care when they find faith in the Lord.

*Chauḍā*.—Happy are the fish where the water is deep; and happy is he who findeth naught between him and the fathomless mercy of the Lord. The lotuses bloom, and the lakes take from them a charm, as the pure Spirit becometh lovely when it taketh material form.<sup>14</sup> The noisy bees hum busily, and birds of many kinds sing tuneful notes. The Brāhmaṇi goose alone is mournful when it seeth the night approach (which separateth it from its mate), as the evil man mourneth when he seeth the prosperity of another. The *chātak* waileth in its ever waxing thirst, even as an enemy of the deity never findeth peace. The moon by night consoleth for the heat of the autumn sun, as sin vanisheth at the sight of a holy man. The partridge-coveys gaze intent upon the moon, like pious men whose only thought is for the Lord. The gnat and the gadfly disappear in fear of winter, as surely as a house is destroyed which persecuteth Brahmins.

*Dohā*.—The swarms of living creatures with which, in the rainy season, the earth was fulfilled, are gone. When they found the Autumn approaching, they departed. So, when a man findeth a holy spiritual guide, all doubts and errors vanish.

### (3) Legends and Traditions.

In conclusion, it will be interesting to record such legends regarding the poet, as have not been already given in this paper. Some of these have been published before, but others are, I believe, new to English scholars.

I commence by giving some valuable facts communicated to me by Mūhūmāhōpadhyāya Sudhākara Dvivēdī. Some say that the poet was a Kānyakubja, and others that he was a Sarayūparīna-Brahman. Brahmins of the former clan condemn the receipt of presents, begging for alms, and the like; but Tul'sī Dās in *Kabitīśwari*, Ut., 73, says distinctly, 'jāyō kula maṅgana, I was born in a family which begged,' and hence he must be considered to have been a Sarayūparīna. Tradition adds that he was a Dubē of the Parīṣāraṇa gūtra of that clan. The most trustworthy accounts state that he was born in Samvat 1589 (A. D. 1532), so that he must

<sup>13</sup> Rāma was of course an incarnation of the Lord.

<sup>14</sup> Here Tul'sī Dās certainly speaks both of a Nirgupām and not of a Sagupām, Brahman.

have been 42 years of age when he commenced writing the *Rāmāyana*, and this conclusion is borne out by the nature of the work, which is that of a mature intellect,—of a man who had lived.

In former days, before the British rule, children born at the end of the asterism Jyēshṭhā, and at the beginning of that of Mūla, were said to be born in *Abhukta-mūla*. Such a child was considered to be of the worst possible nature, and destined to destroy his father. On this account he would usually be abandoned by his parents, or, at the best, if from natural affection they could not be so inhuman, they would not look upon its face for eight years. Thus, in the *Muhūrtta-chintāmaṇi* (composed about Tulsi Dās's time), it is written, 'jātanī śiṣṭaṇī tatra parityajēd vā mukhanī pitā syā 'shṭasamāna paśyēt.' In the *purāṇas*, Nārantaka is mentioned as having been born to Rāvana in *Abhukta-mūla*, and to have been abandoned in this way. He did not die, but grew up and had many children and grandchildren. At Nārada's instigation, Rāvana sent for them, and they were all killed in the conflict with Rāma.

Tulsi Dās was one of these children born in *Abhukta-mūla*, and, when his parents abandoned him he must have been picked up by some wandering sādhu, for no respectable householder would have had aught to do with such a child. He tells us himself in *Binay Patrikā*, 227, 2, 'janani janaka tajō janami, karama binu bidhi-hū sirajyō abadērē,' 'My father and mother brought me into being and then abandoned me, and God himself created me without good fortune, and forsook me.' Compare, also, the whole passage above quoted from the *Kabit-tālbī*, *Ut.*, 73. He must, as a boy, have lived and wandered over India with this sādhu, and learnt from him and his companions the story of Rāma, as he himself tells us.<sup>15</sup>

He was probably named *Tulasi Dāsa* by the sādhu, according to a custom which these men have. When they desire to purify any person, they cause him to eat a *tulasi* leaf which has been dedicated to an image of Vishṇu. This was probably done in the unfortunate lad's case, and hence his name.

He is popularly supposed to have been a profound *pandit*, but this is an evident error, as is shewn by his works. His Sanskrit is full of mistakes, e. g., in the introductory *slokas* to *Rām. Ut.*, he writes *kēkīcāñhālīhantīlā* for *kēkī*<sup>o</sup>, and *chintakasya manabhringasangināu* for *\*mand-bhṛingā*<sup>o</sup>, or in the *Rudrādhikā*,<sup>16</sup> *Rudrādhikāni idash prōktān viprēṇa hara-tōshayē*, for *\*tōshāya*.

According to tradition, his father's name was Ātmā Rām Sukla Dūbē, and his mother's Hulasi. His real name was, as he tells us in *K. Rām. Ut.*, 94, Rām Bōlā. His spiritual preceptor was named Narahari. His father-in-law's name was Dīnabandhu Pāṭhak, his wife's Ratnāvalī, and his son's Tārak.<sup>17</sup> Various places claim the honour of his birth, viz. Tārī in the Doāb, Hastināpur, Hājipur near Chitrakūt, and Rājapur, in the district of Bāndā, on the banks of the Yamunā. Of these, Tārī appears to have the best claim. In his youth, he studied at Sūkarakshētra, the modern Sōrōn (*Rām. Ba.*, dō. 30). He married in his father's lifetime, and after the latter's death, he lived contentedly as a householder, and begat a son. As explained elsewhere, Tulsi Dās was a follower of the *vishṇūdvaita* Vedantic teaching of Rāmānuja, as modified by Rāmānanda. It would be incorrect, however, to call him a strict adherent of that sect. I have previously pointed out that, in *Ayodhyā* he was a Smārta, not

<sup>15</sup> *Rām. Ba.*, dō. 30, 1 (*Main pūni nija guru, &c.*) and the following *chaupātis*. This passage also tells us that he learned the Rāma-story from this sādhu, or *guru*, as he called him, in Sanskrit, and why he determined to tell it in the vernacular (*bhākkha-baddha, &c.*)

<sup>16</sup> See remarks above on the *Kabit-tālbī*.

<sup>17</sup> The following *dohās* give the above particulars:—

Dūbē Ātmārāma hai	pītā-nāma joga jāna !
Mātā Hulasi kahata saba	Tulasi kai suna kāna !!
(Pruha)lāda-ruhāra nāma-kari	guru kō sunis sādhu ! .
Pṛugāja nāma nahi kahata jaga	kahē hōta apārādhu !!
Dīnabandhu Pāṭhaka kahata	sasura nāma saba kō !
Ratnāvalī tiya nāma hai	ruta Tāraka gata hōi !!

The Guru's name cannot be plainly given without sin, but it is that form of Vishṇu which saved Prahlāda, i.e., Narahari. From the last line it appears that the poet's son died at an early age.

The poet also mentions his Guru's name in a similarly disguised fashion in *Rām. Ba.*, sō. I, 5 'bandauṇ guru-pada-kāñja kripā-sindhu NĀRA-rūpa HARI.' With regard to his mother's name, *vide, post*.

a Vairagi Vaishuava, and also worshipped Mahadeva to some extent. In the *Rāmāyan*<sup>18</sup> he himself states that he has followed many scriptures, and now and then he even alludes to the *nirviśeṣha advaita* Vedantic teaching of Saṅkarāchārya, with its *māyā* and its *nirguṇam* *Brahma*. A great friend of his was Madhu-sūdana Sarasvatī, who was a follower of the doctrine of Saṅkarāchārya. As a whole, however, his teaching may be taken as that of the *vishishtādvaita védānta*, with a liberality, leaning sometimes to approval of strange or more esoteric doctrines. I have obtained from Bābā Mōhan Dās Sādhu the following genealogical table showing the line of succession of the teachers of the poet. It starts from Sri-Mannārāyaṇa, who was twelfth in ascent of teachers before Rāmānuja. I have no means of checking it, and give it for what it is worth, and with the warning that it is probably largely based upon unwritten tradition. Some of the names are interesting and well known. I give in a parallel column another list of names received from Pat'na, which differs in a few particulars, and the authority of which is unknown to me.

Mōhan Dās's List.	Pat'na List.	Mōhan Dās's List.	Pat'na List.
1 Sri Mannārāyaṇa ...		21 Sri Purushottamāchārya.	As in Mōhan Dās.
2 Sri Lakshmi ...		22 Sri Gangādharānanda..	Ditto.
3 Sri Dharamuni ...		23 Sri Rāmēśvarānanda...	Sri Rāmamiśra.
4 Sri Sāṁpatimuni ...		24 Sri Dvārānanda ...	As in Mōhan Dās.
5 Sri Kārisunumuni ...		25 Sri Dēvānanda ...	Ditto.
6 Sri Sainyanāthamuni... Not given.		26 Sri Śyāmānanda ...	Ditto.
7 Sri Nāthamuni ...		27 Sri Śrutānanda ...	Ditto.
8 Sri Puṇḍarīka... ...		28 Sri Nityānanda ...	Ditto.
9 Sri Rāmamiśra . ...		29 Sri Pūrṇānanda ...	Ditto.
10 Sri Pārākusa... ...		30 Sri Haryānanda ...	Ditto.
11 Sri Yāmunāchārya ...		31 Sri Sravyānanda ...	Not given.
12 Sri Rāmānujasvāmin.	Sri Rāmānujasvāmin.	32 Sri Harivaryānanda ...	As in Mōhan Dās.
13 Sri Śatakopāchārya ...	{ Not given.	33 Sri Rāghavānanda ...	Ditto.
14 Sri Kurēśāchārya ...		34 Sri Rāmānanda <sup>19</sup> ...	Ditto.
15 Sri Lōkāchārya ...	As in Mōhan Dās.	35 Sri Surasurīnanda <sup>20</sup> ...	Ditto.
16 Sri Parāśārāchārya ...	Ditto.	36 Sri Mūḍhavānanda ...	Ditto.
17 Sri Vākāchārya ...	Sri Maghatindrāchārya.	37 Sri Garibānanda ...	Sri Garibadāsajī.
18 Sri Lōkārya ... ...	As in Mōhan Dās.	38 Sri Lakshmidāsajī ...	As in Mōhan Dās.
19 Sri Dēvādhipāchārya ...	Ditto.	39 Sri Gopālādāsajī ...	Ditto.
20 Sri Sāileśāchārya ...	Ditto.	40 Sri Narahari dāsajī ...	Ditto.
		41 Sri Tulasīdāsajī ...	Ditto.

<sup>18</sup> Bā. ab. 7. nānā-purōpa-nigamādya-ma-sammataḥ.

<sup>19</sup> Wilson, *Religious Sects of the Hindūs*, gives a much shorter line of descent between Rāmānuja and Rāmānanda. On p. 35, n. 1, he concludes that Rāmānuja was born about the end of the 11th century, and that the first half of the 12th century was the period at which his fame as teacher was established. On p. 47, he says "Rāmānanda is sometimes said to have been the immediate disciple of Rāmānuja, but this appears to be an error." He adds that a more particular account gives the following succession :—

- 1 Rāmānuja (No. 12 in above list)
- 2 Dēvānanda (No. 25)
- 3 Harinanda (? No. 32)
- 4 Rāghavānanda (No. 33)
- 5 Rāmānanda (No. 34)

which would place the last about the end of the 13th century. The *Bhaktamītā* omits No. 4 in the above list. Wilson, himself, doubts the accuracy of the list given by him, and believes that Rāmānanda was not earlier than the 14th or beginning of the 15th century, thus putting three centuries between the two masters.

His father-in-law, Dīnabandhu, was devoted to the adoration of Rāma, and his daughter, who had been married to Tul'si Dās in her girl-hood, but who, according to custom, lived with her family till she was grown up, became also imbued with the same faith, and, when holy men visited her father used to tend them, and entreat them hospitably. When she grew up she went to live with her husband, who became passionately devoted to her. After a son had been born, one day, Tul'si Dās came home, and discovered that his wife, without letting him know, had gone to her father's house. Full of anxiety he followed her there, and was received by her with the following dōhās:—

Ldja na lágata āpu kī      dhaure áyehu sátha !  
 Dhika dhika aise préma kī      kahā kahaun main nátha !!  
 Asthi-charma-mayu déha mama      tā mén jaistí prati !  
 Twisi janu Sri Ráma mahán hóta na tau bhava-bhiti !!

'Are you not filled with shame, that you have pursued me here? Fie on such love. What can I say to you, my Lord? My body is but made of perishable bone and skin, and if such love as you have for it, had been but devoted to the holy Rāma, the terrors of existence would not have existed for you.'

Immediately on hearing these words, Tul'si Dās became 'converted,' and set out again for his own home. His wife, who had by no means intended to produce so violent a reaction, followed, calling him back, and asking him to stay and eat, that she might return with him. But 'what could a fan do, in the face of a whirlwind?' Tul'si Dās from that moment became an ascetic and, abandoning house and home, wandered about as a 'released' worshipper of Rāma. He made Ayodhyā, and subsequently Banāras, his head-quarters, from which he frequently visited such places as Mathurā, Vṛindāvana, Kurukshētra, Prayāga (Allahabad) and Purushottamapuri.

After he had left his home, his wife wrote to him the following letter—

Kuñi ki khini kunalsa si      rahata sahina saṅga sōi !  
 Móhi phaṭe kī dara nahin      anata kate<sup>21</sup> dara hōi !!

'Slender of loin am I, and, fair like gold, I dwell amid my girl-companions. I fear, not that my own (heart) may break, but that thou may perchance be captured by some other woman.'

To this Tul'si Dās replied—

Kati ēka Raghuṇátha saṅga báñkhi jaṭa sira-kesa !  
 Hama tā chálkhá préma-rusa patni kē upalésa !!

'Captured alone by Raghuṇātha am I, with my locks bounded in matted curls. That is flavour of the love which I have tasted, taught by my own wife.'

On receiving this reply, his wife sent him her blessing, and praised him for the course he had adopted.

Years afterwards, when Tul'si was an old man, he was returning from Chitrakūta, and, rapt in devotion he came to his father-in-law's village, and called at his house for hospitality, without recognizing it, or knowing where he was. His wife, who was now also very old, came out, according to custom, to tend the venerable guest, and asked him what he desired to eat. He replied, 'I will make a mess of porridge,' and so she prepared him an eating place (*chaunka*) and brought him wood, rice, pulse, vegetables, and clarified butter. Tul'si Dās, as is the custom of Smārtas Vaishṇavas, began to cook his food with his own hands. After his wife had heard him speak once or twice she recognized him, and became full of joy that her husband had so manifestly become a devotee of Rāma. She, however, did not disclose herself, but only said, 'Reverend sir, may I bring you some pepper?' He replied 'there is some in my wallet.' 'May

<sup>21</sup> Kajnd = phaṭe jānd.

I bring you some sour condiment?' 'There is some in my wallet.' 'May I bring you some camphor?' 'There is some in my wallet.' Then, without asking permission, she attempted to wash his feet; but he would not let her. After this she passed the whole night thinking to herself, 'How can I manage to stay with him, and to spend my time at once serving the Lord and my husband?' At one time she would wish to do so, and at another time she would remember that her husband had left her and become an ascetic, and that her company would only embarrass him. Finally she made up her mind that, as he carried about with him, in his bag, delicacies like pepper, sour condiments, and camphor, she as his wife, would be no impediment to him. Accordingly, at early dawn she invited Tul'sī to stay there, and worship. He refused, in spite of all her entreaties. He would not even stay to eat. Then she said 'Reverend sir, do you not know me?' He replied 'No.' 'Reverend sir, do you not know whose house this is?' 'No.' 'Do you not know what town this is?' 'No.' Then she told him who she was, and asked that she might be allowed to stay with him; to which he would in no way agree. She continued,<sup>22</sup> —

*Khariyā<sup>23</sup> khari kapūra lōi uchita na piya tiya tyāga!  
Kai khariyā mohi mēli kui achala karau anurāya॥*

'If there be in your wallet everything from chalk to camphor, you should not, my love, have abandoned your wife. Either take me also in your wallet, or else (abandon it) and devote yourself entirely to love for the Omnipotent (giving up all care for earthly things).'<sup>24</sup> Thereupon Tūl'sī Dās departed, and gave away all the things in his wallet to Brāhmans, and his wife's knowledge of things divine (*jñāna*) became fuller than before.'

On one of his journeys, Tūl'sī Dās, after visiting Bhrigurāśram,<sup>25</sup> Hānsanagar and Parasiyā, being attracted by the devotion of Gambhīra Dēva, Rājā of Gāy Ghāṭ, stayed there a short time, and thence went to Brahmapur<sup>26</sup> to visit the shrine of Brahmēśvaranātha Mahādēva. From Brahmapur he went to the village of Kānt.<sup>27</sup> There not only did he find no place, where he could get any food, but was distressed to see the people devoted to the manners and customs of female demons (Rāksbasī). He went on his way, and met a cowherd (*ahīr, abhīra*) of Kānt, named Maṅgar or Maṅgarū, the son of Saīwarū Ahīr.<sup>28</sup> He had a cattle yard in the open plain, where he used to offer hospitality to holy men. With great humility, he invited Tūl'sī Dās thither and gave him some milk, which the poet boiled down into *khaḍā*, and ate. He then asked Maṅgar to ask a boon, and the latter begged first that he might be endowed with perfect faith in the Lord, and secondly that his family, which was short lived, might be a long lived one. Tūl'sī Dās replied, 'If you and your family commit no thefts,<sup>29</sup> and avoid causing affliction to any person, your desire will be fulfilled.' It is now claimed that the blessing has been fulfilled. The story is still well known both in Bāliyā and Shāhbād districts. In 1889 A.D. the representative of his family was an old man named Bihārī Ahīr. Maṅgar's descendants have always been well known, ever since, for the ready hospitality they offer to holy men, and are said never to commit theft, though other Ahīrs of the same village have by no means so good a reputation.

<sup>22</sup> This verse is *Dīhabali* 255, with slight differences of reading.

<sup>23</sup> *Khariyā* is the technical name for a Vaishnava mendicant's wallet. It is made of *khārnā* cloth, and carried on the shoulder.

<sup>24</sup> The meaning is that he keeps himself too well supplied with delicacies, to be a pure mendicant. He should be either a pure mendicant, or not at all.

<sup>25</sup> Bhrigurāśrama (sic) is the chief town of the District of Bāliyā, opposite Shāhbād, and east of Banbras, in the N. W. P. Parasiyā is in the same district. It is said to be the site of Purāṇa's hermitage. So also Hānsanagar and Gāy Ghāṭ are in Bāliyā. The latter is no longer the seat of a Rājā. The family of the Rājā of Gāy Ghāṭ is now settled at Hal'dī in the same district. They are Kshattriyas of the Hayahū clan.

<sup>26</sup> Brahmapur is in the District of Shāhbād (Arrah). A *mela* is held there at the festival of the Śivarātri.

<sup>27</sup> Also in Shāhbād, about two miles east of Brahmapur. It is in fact commonly known as Kānt-Brahmapur.

<sup>28</sup> Two men of the same names are prominent figures in the well known folk song of Lōrik.

<sup>29</sup> These are notorious thieves.

From Kānt, Tul'si Dās went on to Bēlā Pataut where he met a Pāṇḍit, a Śakadvīpi Brāhmaṇ, named Gobind Miśra, and a Kshattriya, named Raghunāth Singh. These received him with great hospitality. He complained that the name of the town, Bēlā Pataut, was not a good one, and suggested its being changed to Raghunāth'pur, by which both Raghunāth Singh's name would be preserved, and also hundreds of thousands of men would be continually uttering a name of Rāma, (i. e., Raghunātha) when speaking of it. This proposal was agreed to and the place is now known as Raghunāth'pur; it is a station on the East Indian Railway, and is about two miles south of Brahmapur.<sup>30</sup> The chaurā, or place where Tul'si Dās used to sit, is still shown there. Another village in the neighbourhood is called Kaithi, where the principal man, Jōrāwar Singh, is said to have received the poet, and to have been initiated by him.

Tul'si Dās at first resided in Ayodhyā, as a Smārta Vaishnava, and here the Lord Rāma is said to have appeared to him in a dream, and to have commanded him to write a Rāmāyāna in the vernacular language used by the common people. He commenced it in the year 1574 A.D. and had got as far as the end of the Āranya-kānd, when his differences with the Vairāgi Vaishnavas, with whose regulations about food he could not comply, induced him to go to Banāras, where he completed the poem.

He settled in Banāras at Asī-ghāṭ, near the Lōlārka-kund, and here he died in the year 1623 A.D. A ghāṭ on the Ganges near this place is still called the Tul'si-ghāṭ. Close by is a temple in honour of Hanumān, said to have been built by the poet, as mentioned, when describing the legend as to manner in which the Rāmājñā came to be written.

It is said that, after he had finished his great poem, he was one day bathing at Maṇikarnikā-ghāṭ, when a pāṇḍit, who was proud of his knowledge of Sanskrit came up to him and said, 'Reverend sir, Your Honour is a learned Sanskrit Pāṇḍit. Why, therefore, did Your Honour compose an epic poem in the vulgar tongue?' Tul'si Dās replied; 'My language in the vulgar tongue is imperfect, I admit, but it is better than the erotics<sup>31</sup> of you Sanskrit-knowing gentlemen.' 'How is that?' said the Pāṇḍit. 'Because,' said Tul'si,

Mani bhājana bikhā pūrat pūrana amī nihāri!  
Kā chhāndiya kā sangrahiya kahahu bībēka bichāri || 32

'If thou find a jewelled vessel full of poison, and an earthen cup (*pūrana=puravā*) full of ambrosia, which wilt thou refuse, and which wilt thou accept? Tell me this after thou hast considered the matter.'

Ghana Syāma Sukla<sup>33</sup> was a great Sanskrit poet, but used to prefer to write poems in the vernacular. Some of the latter were on religious topics, and a pāṇḍit reproached him for this, telling him to write for the future in the pure Sanskrit language, and God would be pleased thereby. Ghana Syāma replied that he would ask Tul'si Dās, and do what he advised. He then laid the whole matter before the poet, who replied,—

Kā bhākhā kā sañskrita prēma chāhiyē sāncha!  
Kāma jo āwai kāmari kā lai karai kumānchā || 34

'Whether it be in the vulgar tongue, or whether it be in Sanskrit, all that is necessary is true Love for the Lord. When a rough woollen blanket is wanted (to protect one in the storm), who takes out a silken vest?'

It was the custom of Tul'si Dās to cross the river Asī every morning for purificatory purposes. On his way back, he used to throw the water, which remained unused in his lōtā,

<sup>30</sup> It was originally two villages, Bēla and Pataut, which have grown into one.

<sup>31</sup> Nāyikā-varṇana. More literally, description of heroines.

<sup>32</sup> This is Dohdbali 351, with slight variations of reading.

<sup>33</sup> Modern Vernacular Literature of Hindustan, § 92.

<sup>34</sup> Dohdbali 572, and Sat'sai VII. 125. The Kaliyuga is the time of *sturm und drang*, when the rough protection of the vernacular is wanted, and not the silken graces of Sanskrit to teach people the right way. Kumānch explained as equivalent to *qamīsh* (Arabic) 'close texture,' hence as above.

upon a mango tree which grew there. A ghost (*prītā*) lived in that tree, and one day he appeared to the poet, thanked him for the daily draught of water, and told him to ask a boon. Tul'si asked to be shown the Lord Rāma with his attendants. The ghost replied, 'I have no power to show you Rāma, but I can show you how to get to see him. In a certain temple the story of the *Rāmāyānā* is being recited. There you will find a very poor miserable looking man, who comes before every one else to hear the reading, and goes away last of all. That is Hanumān. Go to him privately, fall at his feet, and make known your petition to him. If he be willing, he will show you Rāma.'<sup>35</sup> Tul'si Dās went home, bathed and worshipped, and then went and sat where the reading was to go on. Sure enough, as the ghost had said, a wretched looking man came first of all and stayed till the very end. When he went away, Tul'si followed him, and when they got to a lonely place, fell at his feet, calling him Hanumān and making known his petition. Hanumān said: 'Go thou to Chitrakūta and there wilt thou be vouchsafed a sight of Rāma Chandra.' With these words he disappeared.

Tul'si Dās started for Chitrakūta with his heart full of love and joy; stayed there a few days to visit the various holy places, and then, one day, took a walk outside the city, where all of a sudden he came upon a *Rām Līlā*, or dramatic representation of the history of Rāma. The scene which was being acted was the Conquest of Laṅkā, including the giving of the kingdom to Vibhīṣaṇa, and the return to Ayodhyā. There were Rāma, Lakshmaṇa, Sītā, Hanumān, and all their friends. When Tul'si Dās had finished looking on he turned to go home, and met a Brāhmaṇa, who was no other than Hanumān in disguise. 'Sir,' said Tul'si Dās, 'this is a very excellent *Rām Līlā*.' The Brāhmaṇa said, 'Are you mad, talking of *Rām Līlās* at this time of year? Here they only take place in Āśvin and Kārtik (October and November). This is not the season for the *Rām Līlā*.' Tul'si Dās, feeling annoyed at the brusque answer which he received, replied, 'No, Sir, I have just seen one with my own eyes, come along, and I will show it to you.' He took the Brāhmaṇa back to the scene of the *Līlā*, but, when they got there, there was nothing visible. Tul'si asked all the people about, 'Where is the *Rām Līlā* I saw just now going on here? Where have the actors gone to? Did not you see it?' Everyone said, 'Who would see a *Līlā* at this season?' Then Tul'si remembered what Hanumān had said to him at Banāras, and recognized that what he had thought was a *Līlā* was really a vision of the actual heroes of the drama. Full of shame at not having recognized his Lord and done honour to him, he went home weeping, and refused to eat. At night, when he had gone to rest, Hanumān came to him in a dream, and said to him 'Tul'si, regret not. In this Kali Yuga, even gods get no opportunity of seeing Rāma. Blessed art thou among men, that hath shown himself to thee. Now abandon sorrow, and adore him more.' Comforted by these words, the holy man returned to Banāras, and spent his days adoring his Master. It was on his way home on this occasion, that he met his wife as already recorded.

As Tul'si Dās was going home one dark night in Banāras, he was set upon by robbers, who rushed at him crying 'mār, mār.' He did not attempt to protect himself, but stood his ground fearlessly, saying:—

Bāsara dhāsanī kē dhalād      rajani chahvīn clisi chōrū!  
Dalata dayānidhi dékhiyē      kapri kisari kisora ||<sup>36</sup>

<sup>35</sup> The ghost was a wicked man who had died under the tree just outside Banāras. He had thus not gone to Heaven, but had been saved, by propinquity to the holy place, from going to hell. He was accordingly settled in the mango tree. The story goes that after his interview with Tul'si Dās, he was allowed entrance into the city, and thereby obtained salvation.

<sup>36</sup> Compare *Dohābali* 239, in which the second half line runs,

'Sankara nija pura rākhiyē chitai subhchana kīra.'

'O Śiva, protect thine own city (Banāras), with a glance (literally margin) of thy propitious eye.' Śiva had three eyes; two were propitious, and the third turned to ashes him on whom its glance fell (e.g., Kāmuḍīva. Cf. *Rām. Ba.*, ch. 87, 6, *toba śiva tisara nayana ughāra*). I am indebted to Panjīt Sudhikar Dvivēdi for this explanation of this difficult verse of which I have seen several attempted translations. The sixty-year cycle of Jupiter is divided into three periods of 20 years each, sacred to Brahma, to Vishnu and to Śiva, respectively. The last score or 'Rudra-vita,' commenced in Tul'si Dās's time about V. S. 1655 (1598 A. D.), just when the Musalimūns commenced to oppress

'By day, I am rudely thrust aside by scoffers; by night, robbers surround me. O Hanumān, thou monkey-prince, thou son of Kēsarin, gaze in compassion as they oppress me.'

Whereupon Hanumān appeared and so terrified the robbers that they fell to the ground in fear, and Tul'si went on his way unmolested.

Another thief-legend is better known. A thief came by night to break into his house, but as he was about to enter, he was alarmed to see a mysterious watchman, armed with bow and arrow standing in his way. The thief retreated, to come again two or three times the same night, but always with the same result. The same thing happened for two nights more. On the morning of the third day, the thief approached Tul'si Dās and asked who the handsome dark-complexioned man was that was living in his house. Tul'si asked him when he had seen him, and the thief confessed the whole affair. Then the poet recognized that the mysterious stranger could be no other than his master, Rāma, and grieved that his possessing property should have given his Lord such trouble to guard it, distributed all he had to Brāhmaṇas, offering some to the thief also. The latter, overwhelmed with remorse, gave up his house and home, and became a follower of Tul'si Dās.

A mendicant of the Alukhi<sup>37</sup> Sect came to Banāras, and every one gave him alms except Tul'si Dās. Annoyed at this he came to the poet's residence with his usual cry 'Alakh kahō, Alakh kō lakho,' 'Tell of the Unseen. See the Unseen.' Tul'si made no reply. Then the mendicant began to abuse him, but Tul'si replied; 'Why do you abuse me, and call upon the Unseen? Call upon Rāma.'—

Hama lakhu hama-hi humāra lakhu      hama hamāra kē bicha !  
Tulasi alakkahi kē lakshaku      Rāma-nāma japu nicha !!

'Thou who art in the midst of "I" and of "mine," see (that which thou callest) "I" and (that which is) really "I." See (that which is really) "mine." Why dost thou endeavour to see the Unseen? Vile one, utter prayer in the name of Rāma.'

Here "I" and "mine" mean the illusion, *māyā*, of the Vēdāntins, in which the ignorant man is enveloped. This is well brought out in the oft-quoted line,

māī aru māra tōra tāī māyā,  
"I and my, thy and thou, are illusion."

Tul'si Dās tells the Alakhiyā to distinguish what he calls self from his real self, the Antaryāmi Brahma. When a man is in the midst of illusion, all he can see is the illusion. The Alakhiyā is to break the veil, and to understand what his real self is. Without breaking that veil it is impossible to see Brahman. The only way to break it is to worship Rāma.

At the village of Mairāwā in the district of Sāran is a Brahma-sthāna, where one called Hari Rāma committed suicide, compelled thereto by the tyranny of Kanak Shahi Bisēn. Throughout the districts of Gōrakh'pur and Sāran, there is a widely believed tradition that Tul'si Dās was present when he was invested with the Brahmanical thread. The sthāna is called Hari Rāma Brahm, and a large fair is held here on the ninth of the bright half of Chaitra (the Rāma-navamī). The place is a station on the Bengal and North-Western Railway.

The celebrated 'Abdu'r-Rahīm Khānkhanī<sup>38</sup> used frequently to correspond with Tul'si Dās. On one occasion Tul'si Dās sent him half a dōhā as follows:—

'Sura-tiya, nara-tiya, nōga-tiya, saha bēdāna saba kōi'

Benares. The verse (the original is certainly the Dōkhāball version) refers to this. The dāhānīwālā, the columnists, were the Musalimans. Dōhā is equivalent to dākhā, a shave. Cf. K. Rām., Ut. 76, Āndharō adhama, &c. Cf. also Dāhībālī, 230, and K. Rām., Ut. 170-176, in which the Rudravīt is specially mentioned.

<sup>37</sup> The Alakhi-jugāndhārīs are Śaivas. The name is derived from alakhiya, invisible. They are a sub-division of the Pūrī division of the Dasnāmī sect. They are also called Alakhiyā. Some of the Gōrakhpanthis also call themselves Alakhiyā, but the true Alakhiyās do not slit their ears as the Gōrakhpanthis do.

<sup>38</sup> See *Modern Vernacular Literature of Hindustan*, § 108.

To which the Nawâb replied,

'Garbha liyé Hulasi phiré                    Tulasi sê sutâ hoi ॥'

'Women of the gods, women of the mortals, women of the Nâgas, all suffer pain (in child-birth).'

'Yet Hulasi<sup>39</sup> (the poet's mother) let herself become with child, that she might have a son like Tul'sî.'

Pandit Sudhâkar Dvivêdî gives a variant of the legend, with a slightly different reading of the verse. A poor Brâhman is said to have worried the poet for money to meet the expenses of his daughter's marriage. Finally Tul'sî gave him the following half line:—

'Sura-tiya nara-tiya indga-tiya                    sabu châhata asa hoi ॥'

'These three kinds of women all desire a son like thee,' and told him to present it to the Emperor's Governor. The latter on receiving it rewarded the Brâhman, and wrote the answer

'Gôda hî hulasi phirai                            Tulasi sê sutâ hoi ॥'

'But all women desire that they may joyfully (*hulasi*) carry in their arms, a son like Tulasi.' This verse, the Pandit explains, is probably the foundation of the tradition that the name of the poet's mother was Hulasi.

The famous Tôdar Mall<sup>40</sup> was another of Tul'sî Dâs's friends and was an ardent devotee of Râma. When he died (1589 A.D.) the poet wrote the following verses *in memoriam*:—

Mahatô chârô gânwa kô	mana kô baðau mahipa ।
Tulasi yâ kali-kâla mân	uihayâ Tôdara dîpa ॥
Tulasi Râma sanâha kô	sira dhara bhâri bhâra ।
Tôdara dharé na kândha hû	jaga kara rahu ntâra ॥
Tulasi ura thâlâ bimala	Tôdara guna-gana bâga ।
Samujhi subchana stichihén	umagi umayi anurâgu ॥
Râma-dhâma Tôdara gayé	Tulasi bhayen nisîcha ।
Jiyabô mita punita binu	yahi baðe sandîcha ॥

'A master of but four villages,<sup>41</sup> but a mighty monarch of himself. Tul'sî, in this age of evil the light of Tôdar hath set. Tul'sî placed on his head the heavy burden of love for the Lord, but Tôdar could not bear the burden of the world upon his shoulders, and laid it down.<sup>42</sup> Tul'sî's heart was a pure watering-basin in the garden of Tôdar's virtues. When I think of this mine eyes o'erflow and water them with affection. Tôdar hath gone to the dwelling place of the Lord, and therefore Tul'sî refraineth his grief, but hard it is for him to live without his pure friend.'

The famous Mahârâj Mân Singh<sup>43</sup> (d. 1618) of Ambér (Jaipur), and his brother Jagat Singh and other great princes were in the habit of coming to pay reverence to the poet. A man once asked why such great people came to see him now-a-days. In former days no one came to see him. Tul'sî Dâs replied:<sup>44</sup>

Lahai na phûti kaudi-hû	kô chahai kuhi kûja ।
Sô Tulasi mahañgô liyô	Râma gariba-nivâja ॥

● 39 It is an idea expressed frequently in Tul'sî Dâs's poetry, that the mother of a son devoted to Râma is blessed above all others.

40 *Modern Vernacular Literature of Hindûsîdn*, § 103. The deed of arbitration already alluded to was devoted to settling a quarrel between his descendants. We have already seen that Tul'sî Dâs is said to have compiled the *Dohâbali*, after the year 1598 A. D. at his request. Tul'sî Dâs objected on principle to praising any great man, see *Râm. Bâ., Ch.,* II, 7 (*kinhê prâkrita jana, &c.*)

41 This may be either taken literally, or if *shârbô gânwa* be used in its idiomatic meaning of 'landed property,' the sentence may mean 'respected in his own property.'

42 The meaning of this *dohâ* is doubtful to me.

43 *Vernacular Lit.*, § 109.

44 *Dohâbali*, 108, 109.

*Ghara ghara māngē tilka puni bhāpati pūjē pāi !  
Tē Tulasi taba Rāma binu tē aba Rāma sahāi !!*

'(Once did I beg) and collected not even a cracked cowry in alms. Who wanted me then for any need? But Rāma, the cherisher of the poor, made me of great price. I used to beg from door to door for alms, now kings worship my feet. Saith Tul'si: *then* it was without Rāma. Now Rāma is my helper.'

One day a Brīhman woman, whose husband had just died, and who was on her way to become suttēe, passed Tul'si Dās and made obeisance to him. The holy man, in absence of mind, blessed her, saying 'saubhāgyavati hō,' 'blessed be your wedded life.' Her relations who accompanied her said: 'Reverend sir, this woman only to-day became a widow, and is on her way to become a suttēe with her husband. You have just now given her a blessing, which must turn out unfulfilled,—but, still, all men know your might.' Tul'si replied, 'Achchhā, do not burn her husband till I come.' He then went to the Ganges and bathed, put a new garment on to the corpse, and began to repeat the name of Rāma. He remained praying and praising the Lord in this way for nearly three hours, when the corpse rose, as one awakened from sleep, and sitting up in the presence of thousands of men, said 'Why have you brought me here?' His relations explained to him that he had died, and that Tul'si had brought him to life, at hearing which he fell at the poet's feet. Thereupon all the people praised the name of Rāma, and took him who was dead, and was now alive, to his home.

News of this reached the emperor at Dehlī,<sup>45</sup> who sent for Tul'si Dās. When the poet arrived in court, the emperor received him with much honour, gave him a high seat, and then asked him to perform a miracle. Tul'si smiled and answered, 'Your Majesty, I have no power to perform miracles. I know not magic. One thing, and only one, I know, — the name of the Lord, Rāma Chandra.' The emperor, on this, flew into a rage, and ordered the poet to be imprisoned till he should perform some miracle. He sat in prison, repeating the name of Rāma and praising Hanumān.

Seeing the trouble in which this faithful devotee of Rāma was involved, Hanumān sent myriads of monkeys, who entered the city and began to destroy the palace and all its contents. They even went so far as to make faces at and threaten the emperor and his wives. When nothing could stop their devastation, the emperor's eyes became opened, and going with his chief queen he fell at Tul'si Dās's feet and implored his forgiveness. The poet then prayed again to Hanumān and the army of monkeys withdrew, after the emperor had promised to leave Dehlī (a city of holy memories to Hindus), and found a new city. This new city is that now known as Shāhjahānbād. From Dehlī, Tul'si Das went to Vrindāvana, where he met Nābhā Das, the worshipper of Kṛishṇa and the author of the *Bhakt Mela*.<sup>46</sup> One day, the two poets went, with other Vaishṇavas, to worship at the temple of Gopāla (Kṛishṇa). Some of the Vaishṇavas said to him sarcastically, 'He has deserted his own God (Rāma), and come to worship in the temple of another (Kṛishṇa).' To this Tul'si replied:—

*Kā baranaun chhabī dja hī bhalē birājau nātha !  
Tulasī mastuba taba nawai dhanukha bāna lie hātha !!*

'How am I to describe the representation (of Kṛishṇa) which I see to-day. Noble indeed doth he seem, but not till he appear with bow and arrow in his hands (*i.e.*, in the character of Rāma), will Tul'si bow his head to him.'

While he was yet speaking, behold the image of Kṛishṇa changed its appearance. His flute became an arrow, and his reed a bow. Seeing this miracle, all were astonished, and praised Tul'si.

<sup>45</sup> Some legends say this was Shāh Jahān, who reigned from 1628 to 1658 A. D. But the poet died in 1624 A.D.

<sup>46</sup> Vernacular Lit. § 51.

The following are said to have been Tul'sî Dâs's dying words:—

*Râma-nâma-jasa barani kai bhayau chahata aba maruna !  
Tulasi kô mukha dijiyé aba-hi tulasi sauna !!*

'I have sung the glory of the name of Râma, and now would I be silent. Now place ye the gold, and the leaf of *tulsi*, into Tul'sî's mouth.'<sup>47</sup>

I may add that *K. Râm. Ut.*, 180 (*kunkuma ranga su-anya jitô*, &c.), is said to have been composed by the poet, when his eye fell upon a *kshemakari* falcon, a bird of good omen, as he sat on the banks of the Ganges awaiting death.

In conclusion, I must again thank the various scholars who have helped me to compile these notes, more especially Mahâmahâpadhyâya Pandit Sudhîkar Dvivêdi, and Bâbû Râm Dîn Singh. Without their kind assistance, I should never have been able to place on record the information here made public.

#### A PRELIMINARY STUDY OF THE KALYANI INSCRIPTIONS.

(Concluded from page 243.)

##### Postscript.

[BY MAJOR R. C. TEMPLE.]

In May 1892 the Local Government in Burma authorized me to arrange for the restoration of the three Pâli stones of these inscriptions, if possible.

Through the kindness of Messrs. E. W. Oates, Algie and Griffin, of the Public Works Department, preliminary works were undertaken, with a view to finding out what remained of the stones and how far they could be put back into their original condition.

Mr. Griffin took a great deal of trouble over the matter, and the immediate result of his labours was the following report:—

"The stones, of which there are ten, i. e., including both the Pâli and the Talaing inscriptions, are all more or less broken. Their original form was approximately that shewn in the sketch (see the six Plates entitled "Restored Portions of the Pâli Stones of the Kalyânî Inscriptions"). They stood 6 ft. high above the ground surface and had their tops curved, as shewn in the Plate, "Stones 1 to 10 of the Kalyânî Inscriptions." Only one retains any part of the top curvature, the rest being broken off much nearer the ground. Their thickness averages about 13 inches, but they differ in this respect from each other, and each stone varies in itself. The broken pieces shewn in the Plate, "Broken Portions of the Kalyânî Stones," are numbered as belonging to the various stones; but this selection depends partly on the position in which they are lying, and partly on their thickness. Consequently, since the thickness is variable, the selection is only approximate and cannot be absolutely determined mechanically till the pieces are fitted together. The material from which the stones were cut is a moderately hard sandstone.

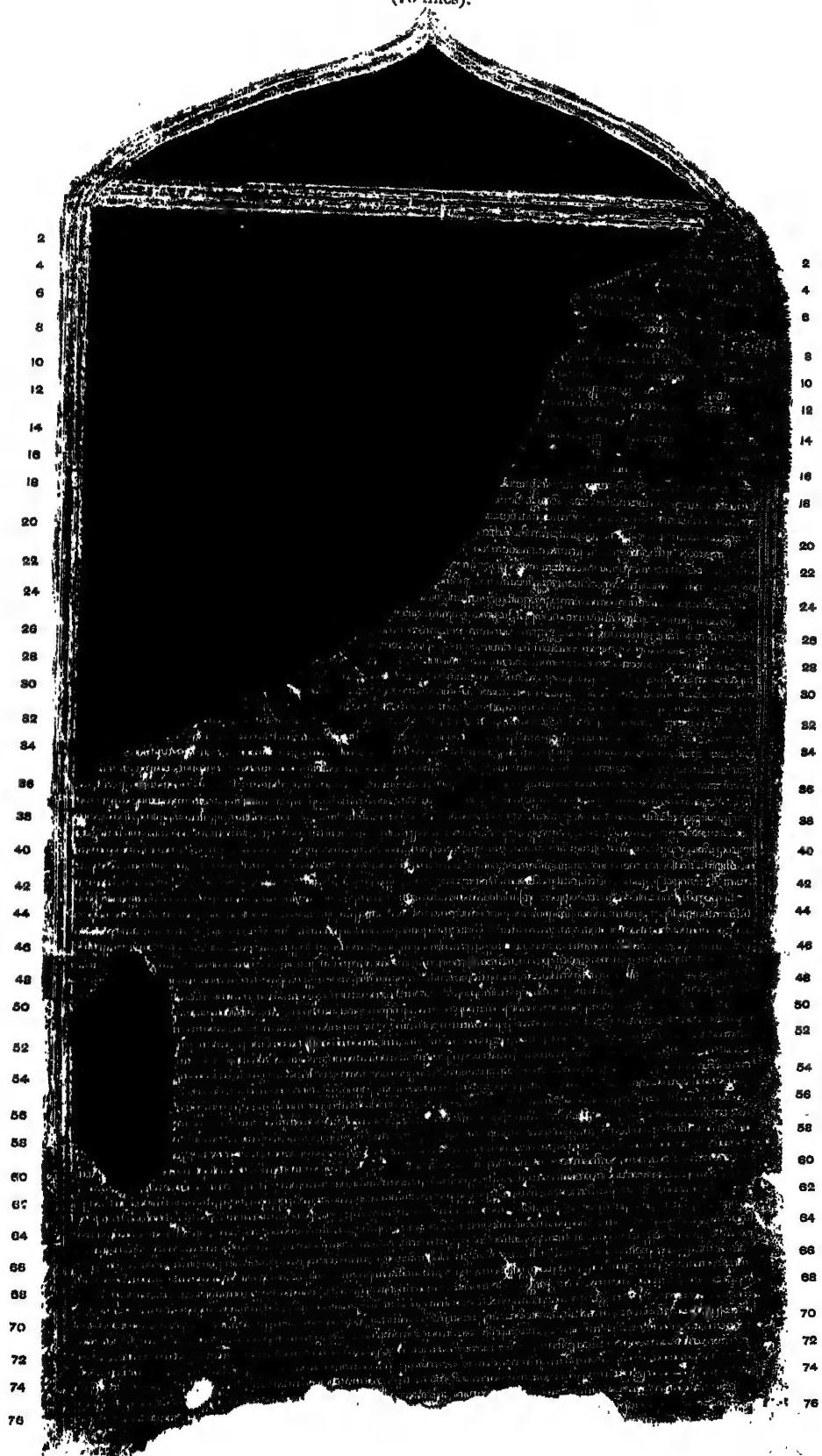
"The stones are inscribed on both sides, and, consequently, many of the broken pieces have been lying with one surface in contact with the soil. In some cases this has decayed the stone, and a few portions of the inscriptions have been thereby entirely destroyed. Other portions have also been destroyed by the stone having flaked off, not by the action of the weather, but when the stones were broken. These flakes it will, of course, be impossible to recover. It will, therefore, be impossible to entirely restore the inscriptions.

"The sketches in the Plates above mentioned shew those portions of the stones, which are still left standing above ground, and also those pieces lying on the ground, which are above one

<sup>47</sup> Members of the Vaishnava sect, it is customary to place Ganges water, gold, and a leaf of the *tulsi* plant in the dead person's mouth.

Plate I.

Restored portions of the Pāli stones of the  
Kalyāṇī Inscriptions of Dhammadhēti, 1476 A.D. Obverse face of the first stone.  
(76 lines).



## Reverse face of the first stone.

(70 lines).

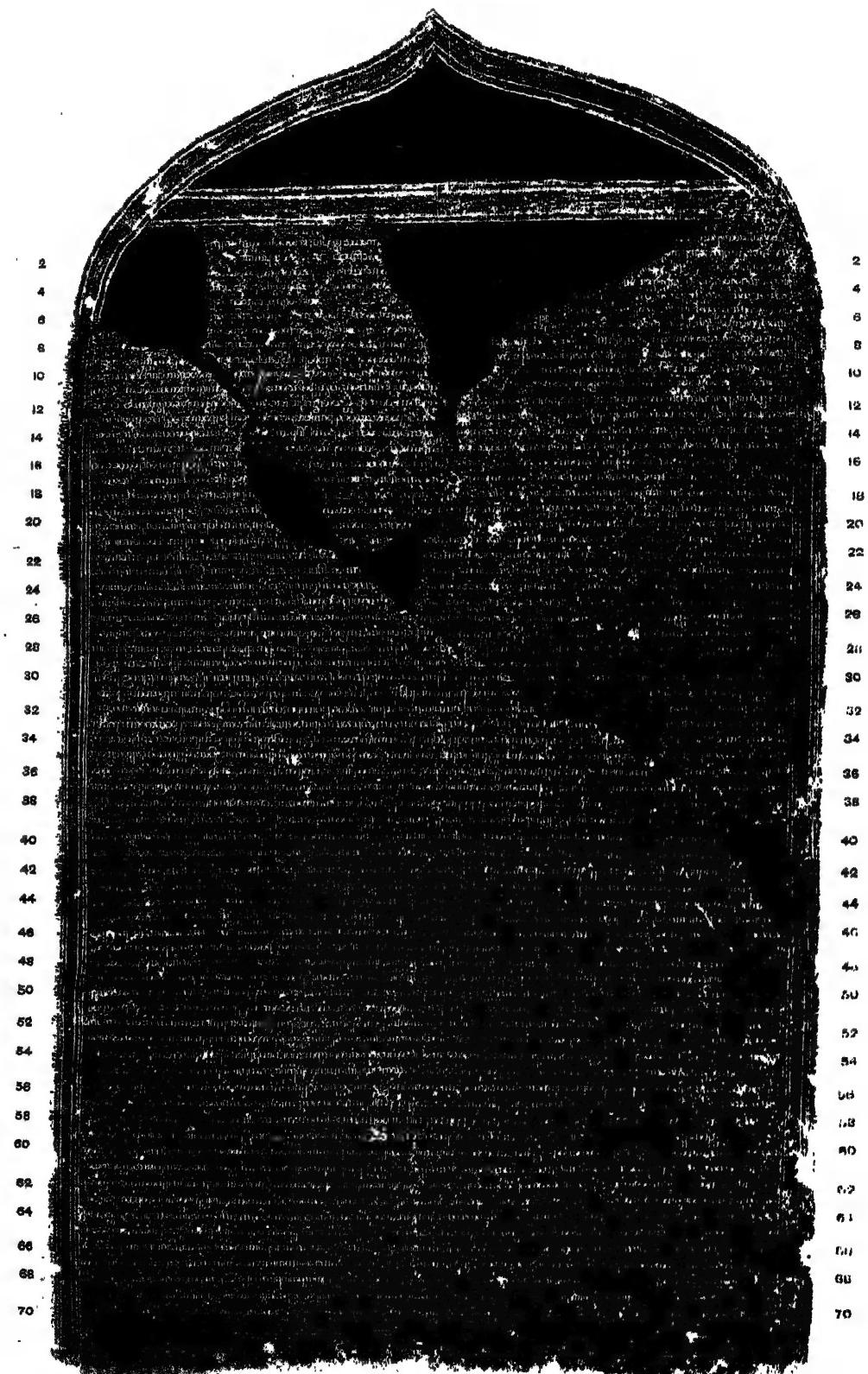


Plate III.

Obverse face of the second stone.  
(67 lines).

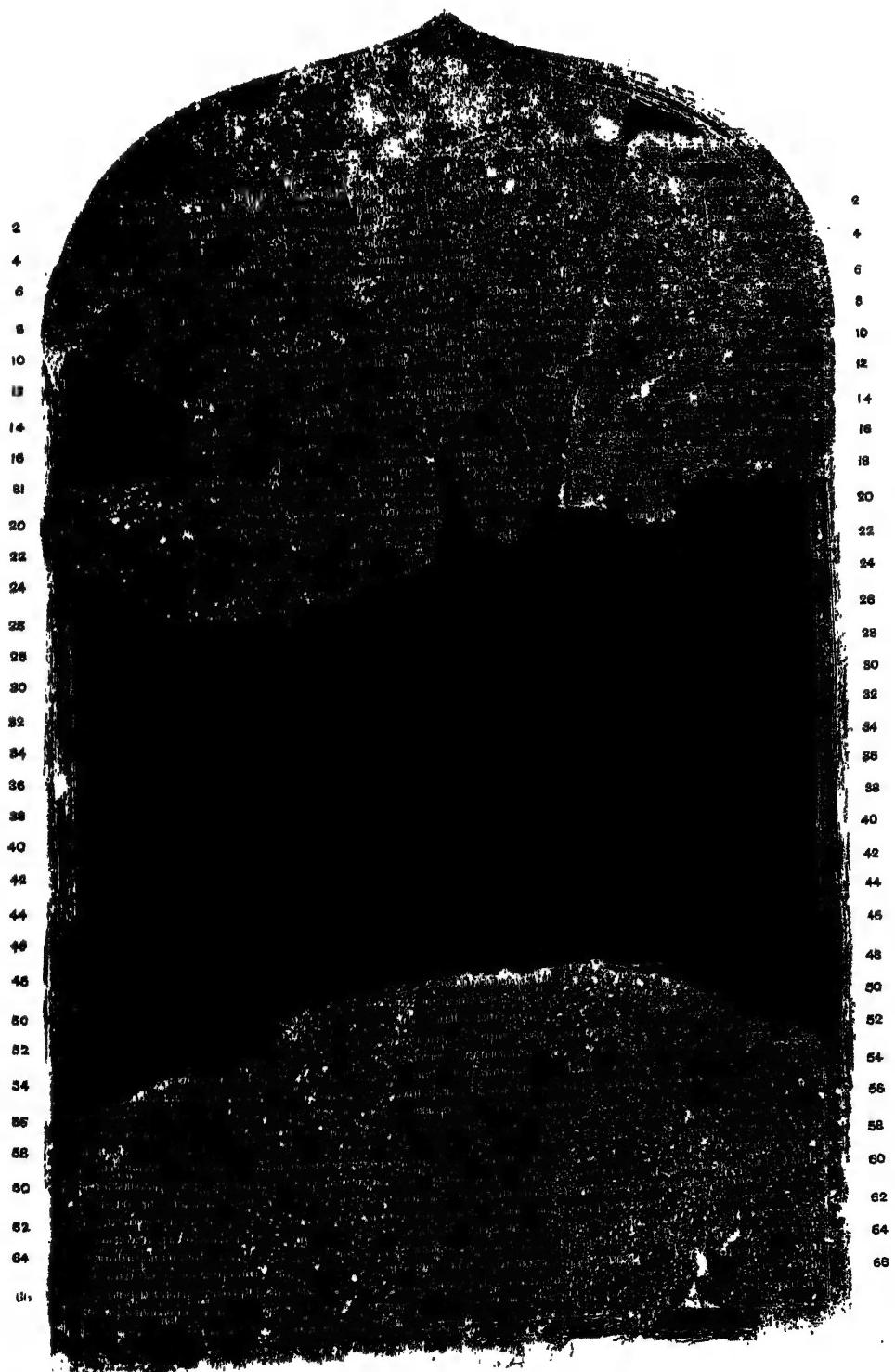


Plate IV.

Reverse face of the second stone.

(67 lines)

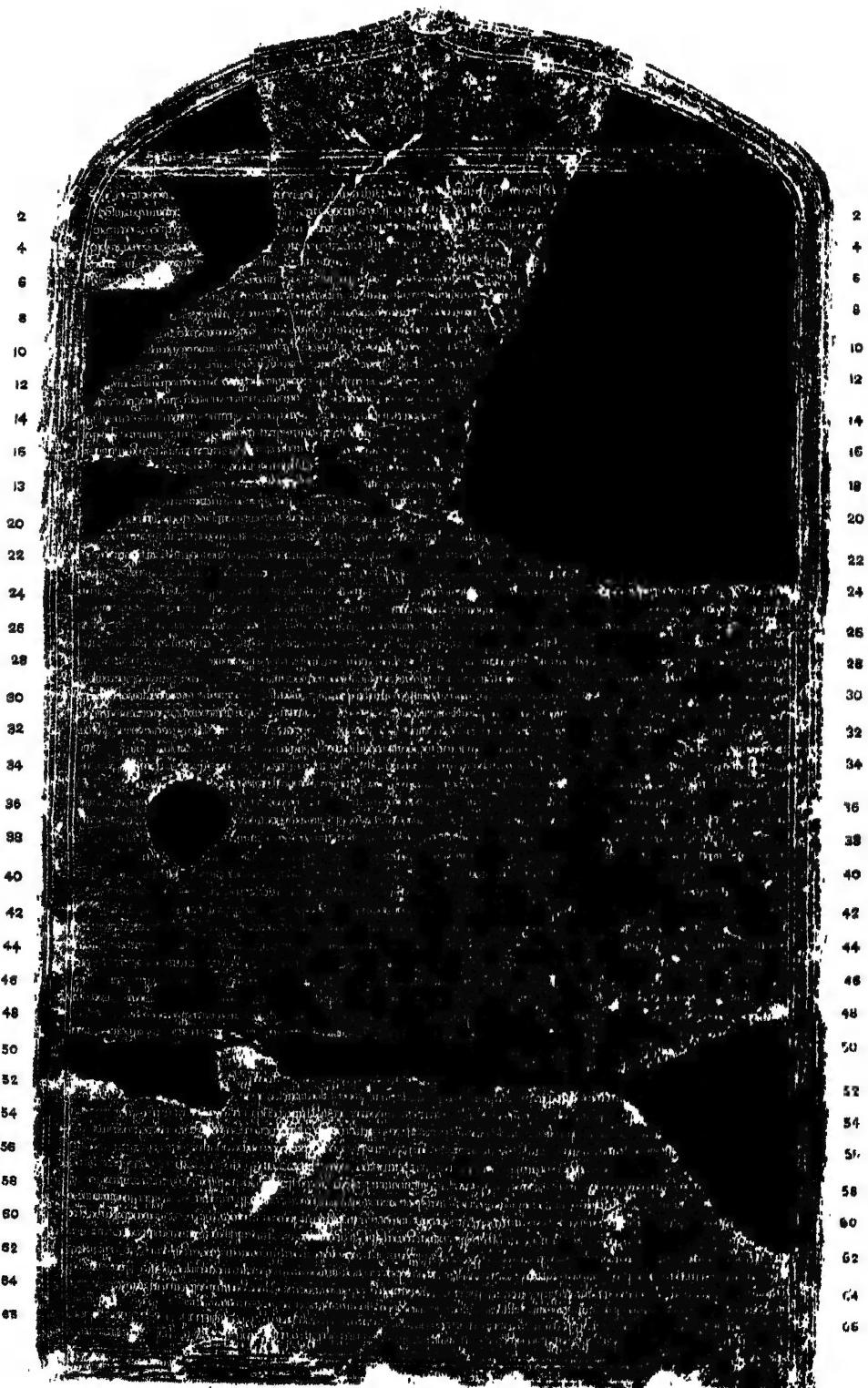
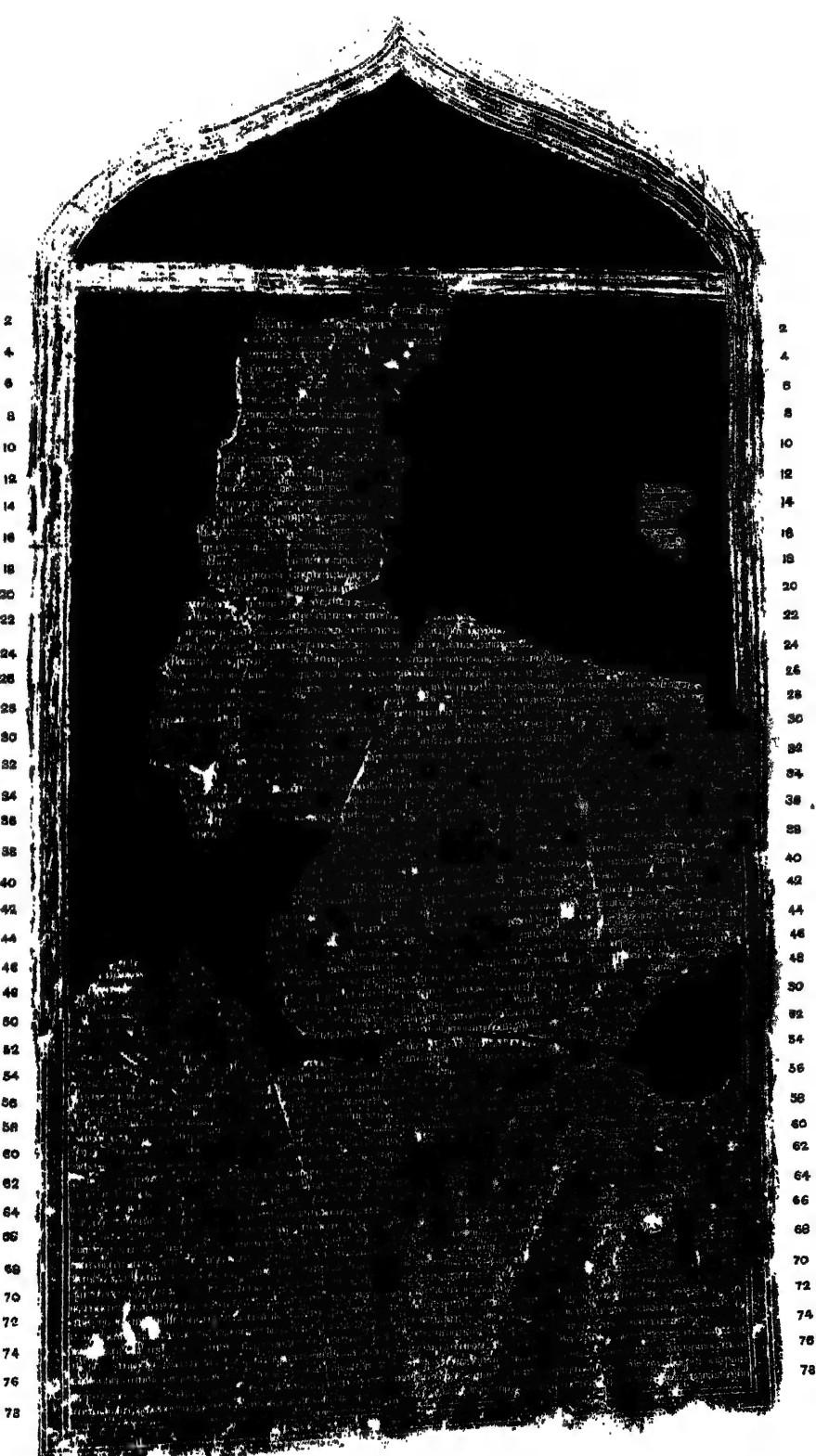


Plate V.

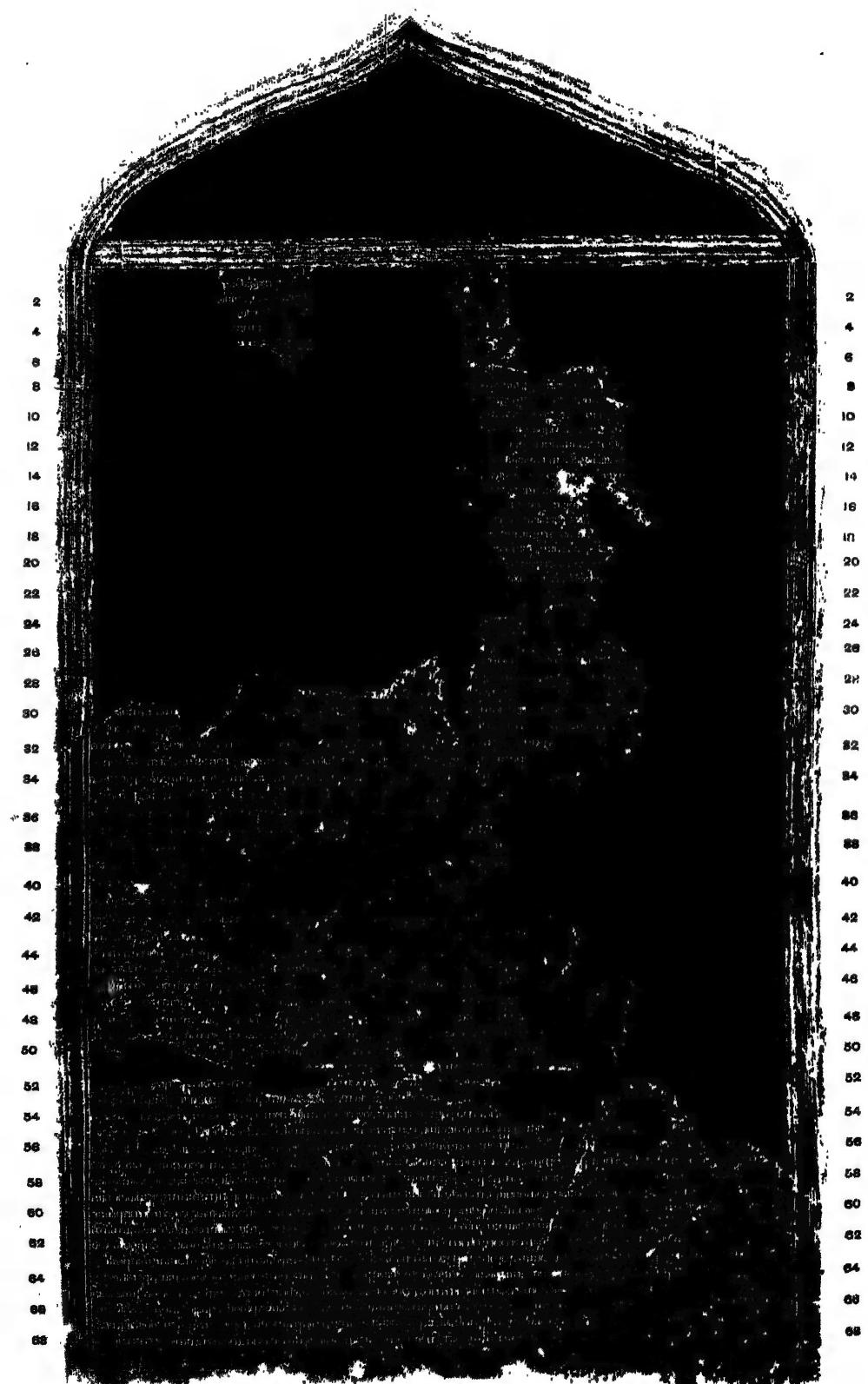
Obverse face of the third stone.

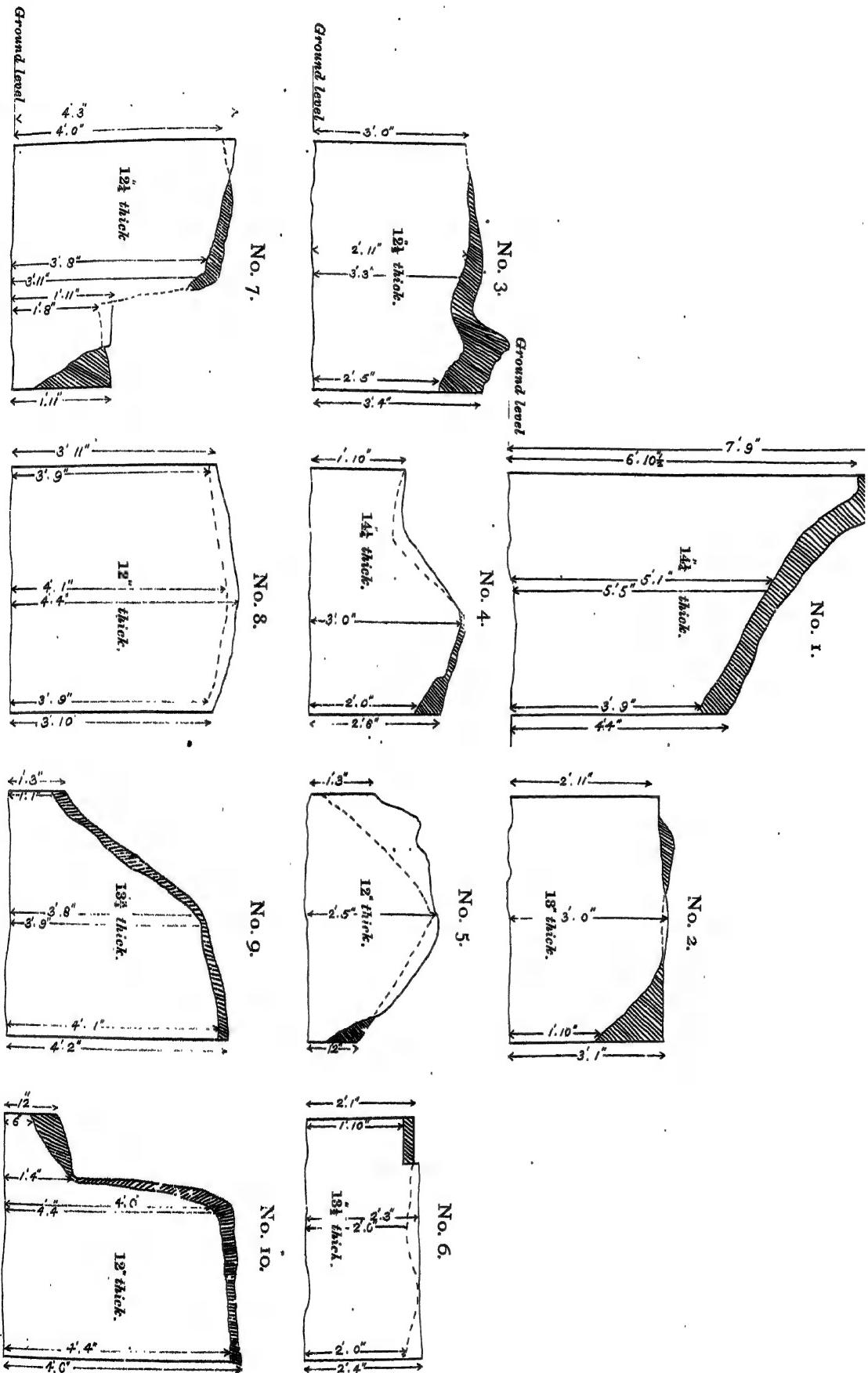
(78 lines)



## Reverse face of the third stone.

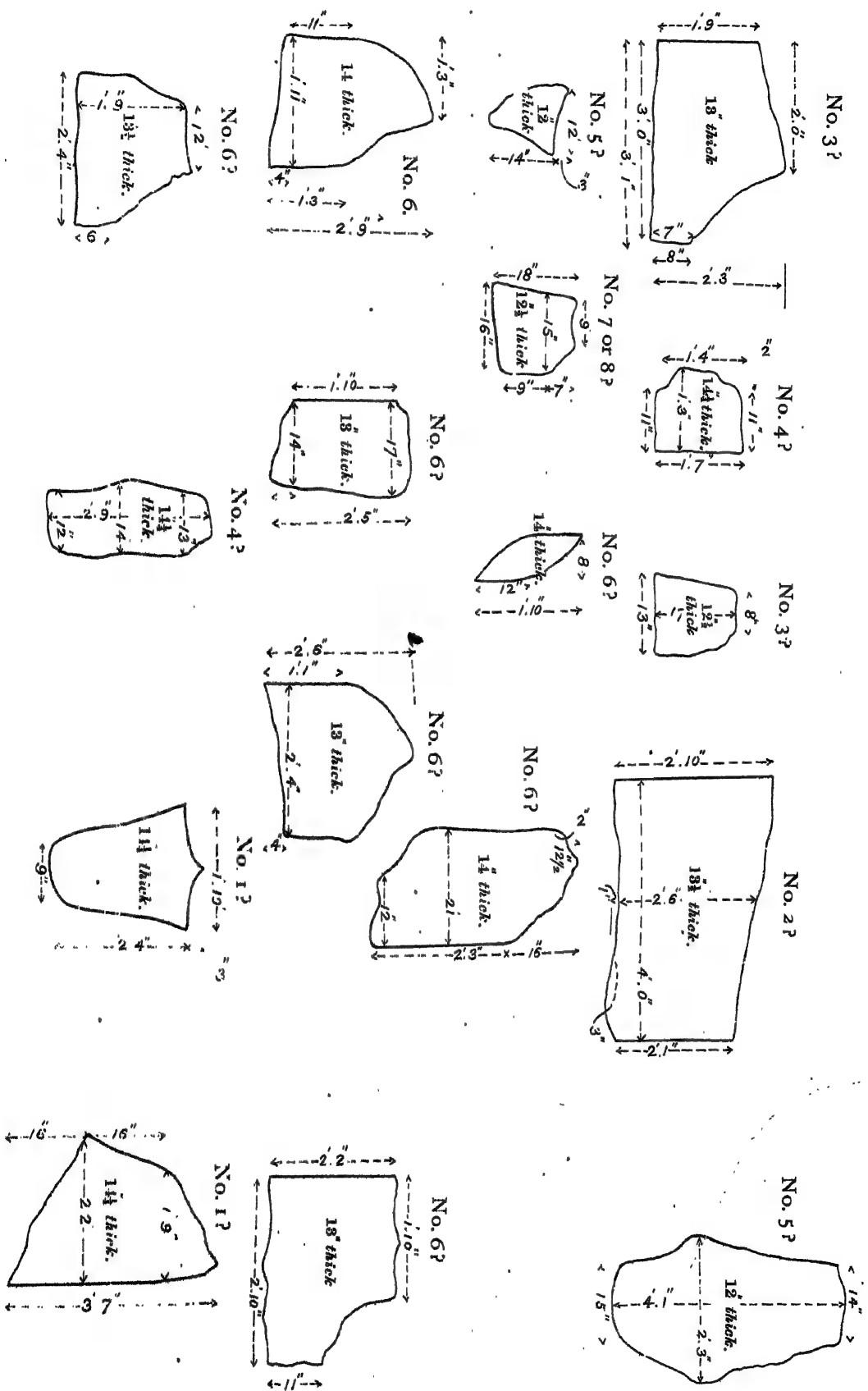
(68 lines).



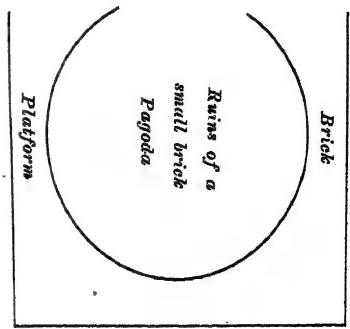


Stones 1 to 10 of the Kalyant Inscriptions.





Broken Portions of the Kalyant Stones.



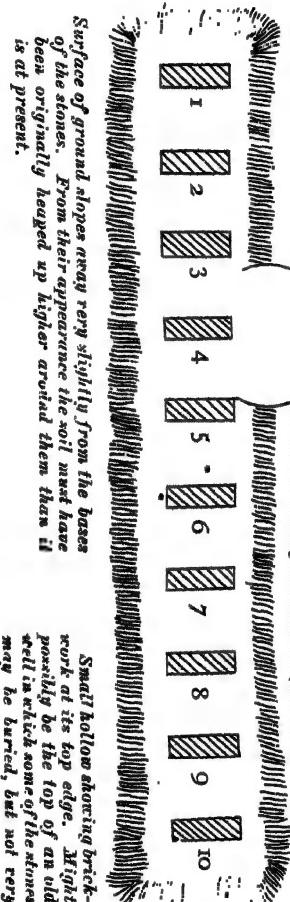
Platform

Ruins of a  
small brick  
Pagoda

N  
W → E  
S (approximately)

Small mound formed by ants round the base of a bamboo  
stake; two large ones already taken out.

Slight mound about 1 ct.  
above the natural surface of  
the ground, apparently formed  
of broken brick. Probably  
debris from the pagoda to the  
North.



Small hollow showing brick-  
work at its top edge. Might  
possibly be the top of an old  
well in which some of the stones  
may be buried, but not very  
probable.

Small mass of brickwork  
overgrown with bamboos and  
partially broken away.



cubic foot in size and which bear a portion of both inscribed surfaces. The total volume of all these is approximately 200 cubic feet; while the total volume of the original stones above ground must have been at least 325 cubic feet, taking an average thickness of 13 inches. This leaves a difference of 125 cubic feet, representing the volume of the missing portions.

"All that is now visible does not exceed half of this, if, indeed, it is as much. It is clear, then, that some portions of the stones have either been removed from the site, or are lying buried near it.

"With regard to the possibility of some pieces of inscribed stone being buried near the site, the Plate, "General Plan of the Site of the Kalyāñi Inscriptions," shews a slight mound near the south-west corner and a small hollow at the south-east. The former does not rise more than twelve to eighteen inches above the natural surface of the ground and appears to be composed of broken brick, possibly debris from a ruined pagoda opposite. The hollow is circular, and about two feet deep, with brickwork shewing round its edge. This may possibly be the top of a well which has been filled in; but this is doubtful. There is a small mound at its edge, which is made up of brickwork, partially broken away and overgrown by bamboos. The only other mound is that shewn in the "General Plan" about the centre of the line of stones. This is very small, having been formed by ants round the base of an old bamboo clump, now cut down. Two stones have already been taken out of this and it could not possibly contain more of any consequence. The ground slopes slightly from the base of the stones and the pieces shewn in the plates were lying on the slopes, either on the surface, or partially buried to a depth of only three to four inches below it.

"The general inference, then, is that the probability of finding any considerable amount of inscribed stone buried in the vicinity is very small.

"Building up the various parts of the stones would be attended with considerable difficulty, since the stones are inscribed on both sides. The only portions available for connecting the parts are, therefore, the broken surfaces (these in many cases have a considerable slope to the horizontal) and the outside edges; so it would be exceedingly difficult to fix the centre portions. For the same reasons, also, it will be necessary to build them up in a vertical position."

The above report, having made it clear that the restoration of the stones, if possible at all, would be attended with much difficulty, advantage was taken of a set of ink impressions taken by the late Prof. Forchhammer, and found among his papers, to aid in piecing the broken stones together.

The work of restoring the stones on paper from Prof. Forchhammer's fragments was in itself a matter of no small difficulty, but it has been successfully accomplished, so far as the materials at hand sufficed for the purpose. For this work the MSS., from which the text given in this *Journal* was compiled, were of great value, and their general accuracy was proved by the fact that with their aid the text of the original stones could be followed so closely as to admit of the fragmentary impressions collected by Prof. Forchhammer being arranged in the order, in which they must have originally been inscribed on the stones.

When the fragments of the text were thus restored, they were fixed on to large sheets of paper, the original forms of the stones were roughly drawn in, and the spaces left between fragments blackened over. The sheets were then photo-lithographed and the results reproduced in Plates I. to VI., entitled "Restored Portions of the Pāli Stones of the Kalyāñi Inscriptions of Dhammacheti, 1476 A. D."

These plates are now in the hands of the engineers, and it may be possible yet to restore these most important stones and preserve them from further destruction.

The credit of the difficult and ingenious work of piecing together Prof. Forchhammer's fragments is due to Mr. Taw Sein-Ko.

## FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

No. 16.—*The Prince and the Kambals.*

(Continued from p. 250).

The little birds then said:—“We thought as much. We did see some huge bird falling upon us, and had it not been for that boy there under the tree, we, too, should have been lost to you. As soon as he saw the wild bird trying to devour us, he got up and killed it, and there lies the carcase of it. Go down, therefore, and thank him first as our deliverer. You must also try and render him some help, for he appears to be in great anxiety about something or other.”

The *gurupokshā* and *gurupakshīn* then came down and saw that all that their children said was true. They, therefore, thanked our hero very heartily, and asked him why he looked so dejected and care-worn, and if they could help him in any way. The prince told them everything: how he had come to that land in search of *kambals*; how he killed the *rāñkhas*; how he packed the *rāñkhas'* daughter in a box and tied it to the chain of the ship in which he came; how the chain was drawn up, and he was left behind without any chance of his ever getting back to his parents, which thought caused him the greatest pain and anxiety.

When the *gurupokshā* and *gurupakshīn* heard his story they said to him:—“Is this all that you are anxious about? Order us and we will bear you in a short time to your home in safety. But before you go, take a little present from us. We will each give you a feather. When you wear the feather of the *gurupakshā* in your turban, at any age, you will look like a person a thousand years old; again, when you wear that of the *gurupakshīn*, you will look like a lad of twelve years. Now tell us where you wish to go.”

Upon this our hero took heart at the opportunity offered him of once more going to see his parents, and told them where he wished to be carried. The *gurupakshā* and *gurupakshīn* then both joined their wings and thus made a fine seat, and having seated the prince thereon, bore him into the air, and in a few moments put him down near the fisherman's house, and went away, after again thanking him for rescuing their children's life, and each of them gave him a feather.

The fisherman and his wife, who were nearly blind from the effects of crying day and night for the supposed loss of their child, were taken by surprise, as they heard the prince's voice suddenly fall on their ears, calling out to them as father and mother. They were now very glad to see him back, and asked him where he had been and what he had been doing for so long. He told them everything from the moment he had left them to the time of speaking. They listened, with amazement, to the exploits of their son, and were proud of him. Now that their son was again with them safe, they shook off their cares and anxieties, and, recovering slowly, regained their strength. Thus they were again themselves in a short time.

A few months after this, there happened to be a great festival, and every one was supposed to eat and drink merrily for the day. The old fisherman called the prince, and, handing him some money, told him to go to the *bāzār* and buy some meat and vegetables and fruit, and other nice things for dinner. The prince at once obeyed. Going to the *bāzār*, he bought what was necessary, and, hiring a cooly, sent it to his house, while he himself kept rambling about the place, as he had not been there since he had left in search of the *kambals*, diverting himself with sweets and fruits. Rambling from one place to another, he happened to come to where the palace of the king was located. Just then he remembered the feathers given to him by the *gurupakshā* and *gurupakshīn*, and of their virtue. So wishing to amuse himself by passing off for an old man, he wore in his turban the feather of the *gurupakshā*, when, at once, he was transformed into an old man of a thousand years!

In this guise he went past the king's palace. The king, who happened to be standing in the balcony of his palace, saw him, and thought to himself :

"How old that man looks ! Surely, he must have seen many countries, and must be acquainted with many stories. It will certainly be worth while to hear some tale or other from him."

Thus thinking, he called him in, addressing him as *ājjā* (grand-father), and said :— " *Ājjā*, you look a thousand years old. Won't you oblige me with one of the old tales of which you must be full ?"

But our hero modestly said :— "No, no ; what do I know about old stories ?"

The king then again said :— "Come, come, *ājjā*, who will believe that you are not acquainted with stories ? Do oblige me."

After much begging and coaxing, the supposed old man began :—

"Sire, as I told you, I do not know any old stories, but listen to what little I can tell you. Once upon a time, there lived a king with his queen, whose dominions extended far and wide, and who possessed an immense hoard of treasure, but, to their great grief, they had had no issue, to procure which the queen every day gave away one *sūplī* (sieve) full of gold in alms to beggars, hoping that the recipients of the alms would pray and thereby obtain them a son.

"One day she was seated in the balcony with a sieve full of gold for the purpose of distributing among the beggars, when a *gōśāvī*, who happened to come to beg, saw this gold, and asked her what she had in the sieve. The queen told him it was gold, upon which the *gōśāvī* asked her :— 'Is there any one that will eat it ?' And the queen answered in a sorrowful tone :— 'No ; and that is the reason why I am sitting here with this sieve full of gold, hoping that, by distributing it, the receivers of it may pray and obtain a son for me, but to this day it seems that their prayers have not been heard.' The *gōśāvī* then asked her if the king, her husband, was at home, but she said that he had gone out. 'Very well,' said the *gōśāvī*. 'Tell him, when he returns, to come to my *māt* in a certain village, and then I will tell him what to do in order that your desires may be satisfied.' The queen promised to send the king on his return, and the *gōśāvī*, after receiving alms, went away.

"This is the story, O king, I know ; and now let me go."

The king, who suspected that this story was all about himself, was anxious to hear more, and so said to him :— "Go on, *ājjā*, tell me further. It is a very interesting tale."

But the supposed old man pretended to know nothing more. The king, however, begged of him, and urged him to tell more, upon which he continued :—

"Then, Sire, when the king returned in the evening, the queen laid out supper for him, and while he was partaking of it, the queen said :— 'My dear husband, this morning, as I was seated as usual in the balcony with a sieve full of gold to distribute to beggars, a *gōśāvī*, who says his hut is in a certain village, came up and asked me what I had in the sieve, and when I told him it was gold, he asked me if there was any one who would eat it, but I said there was no one, and that was the reason why I distributed it among beggars, in order that, through their prayers at any rate, we may get a son. Upon this he asked me if you were at home, and when I told him you were gone out, he asked me to send you to his *māt* on your return.'

"The king listened to her very attentively, and, when she had finished speaking, said :— 'My dear wife, you are distributing a sieve full of gold every morning, besides which we are performing other charitable acts, and all to no avail. What can a *gōśāvī* tell, and much less do, that our desires may be fulfilled ?' But the queen pressed and begged of him to go, saying :— 'Let us see what he may have to say. Who knows but that he may help us to obtain our wishes.'

"After much entreaty, however, the king consented to go, and, having finished his supper, he set out for the *gōśāīvi's* *māj*. When he had reached it, the *gōśāīvi* asked him what he wanted. The king said:—'Did you not go to the palace this morning and tell my wife to send me over to you when I came home?' 'Yes, my lord,' answered the *gōśāīvi*. 'I will now tell you what to do. Go to a certain place where you will see a tree laden with fruit. Climb up the tree and shake it. Come down and take two of the fruit. Mind you do not take more than two. Eat one yourself and give the other to your wife, the queen; thereby you will obtain your desires.'

"The king went in the direction he was told by the *gōśāīvi*, and saw a large tree which was bent down by the weight of its fruit. He climbed up and shook and shook the tree, till he saw hundreds of the fruit fall on the ground, but when he came down and went to pick up the fruit he found only two. So he climbed again, and again shook the tree for a long while, and he again heard the sound of hundreds of fruit falling, but, as before, when he was picking them up he got only two. The king was astonished at this occurrence, and climbed up in the tree a third time, and shook and shook the tree with all his might for a very long time, till he was tired, and he heard the sound of some thousands of the fruit dropping on the ground. When he came down, the ground under the tree was so covered by the fruit that he could not put his feet down without treading on heaps of them, which made him glad to think that he had at last plenty, but, to his great astonishment, as he proceeded to gather them, all the fruit went up again into the tree, and there remained for him to carry away only two. The king now thought to himself:—'The *gōśāīvi* told me to take only two of these fruit, but though I wished to take more, and I knocked down so many, I cannot get more than two. There must be some meaning in it. I will, therefore, abide by the instructions of the *gōśāīvi*; or, who knows, if I should take more, they may lose their virtue?'

"He then took the fruit and shewed them to the *gōśāīvi*, who again told him to take them home, and to eat one himself and to give the other to the queen to eat.

"The king, after thanking the *gōśāīvi* for his kind advice, went home with the fruit, and, giving one to his queen, told her to eat it, while he ate the other himself. From that moment the queen became pregnant, and, in due time, she gave birth to a very beautiful boy. This event was the cause of great joy to the old king and queen, and they feasted the palace servants very sumptuously.

"This much, O king, I know; I shall thank you to let me go."

The king, however, could not be persuaded to believe that the old *ijjī* knew only so much, and again prayed and urged him to tell something more, upon which the thousand-year-old man continued:—

"Five days passed after the birth of the child and they celebrated the *pāñchvī*, and on the following day, the sixth day, was the *saffī*. On the day of the *saffī* a fortuneteller was called in to consult about the future of the infant-prince. When the fortune-teller was going away, after consulting the horoscope, the *parīkhan* of the palace, who was watching outside, stopped her and asked her what would be the future career of the king's son. The fortune-teller, after much reluctance on her part, and much entreaty on the part of the *parīkhan*, said:—'It is written in the fortune of the prince that on the twelfth day after his birth the boy will be drowned in the sea!' Thus saying she went away, and the *parīkhan*, too, did not divulge what he heard from the fortune-teller.

"Eleven days passed after the birth of the prince, and on the twelfth day was to be celebrated the *bārāvī* ceremony. For this purpose they fitted a ship to convey them to a certain temple, to come to which they had to cross a sea. Hundreds of guests were invited to be present at the ceremony, and the king and queen made grand preparations to celebrate the auspicious event of naming the child, with great joy and befitting pomp.

"At the appointed time, the king and the queen, with all their guests, embarked on board the ship, and soon set sail. On the way, the guests vied with each other for the honour of carrying the child, though it was only for a moment. Scarcely one had lifted the child, when a second person asked and took it from him. In another moment a third person came and took up the child, and then a fourth, and a fifth, and so on. When they had sailed for several hours they came to the middle of the sea. The child happened to be in the arms of a woman, who, by accident, let fall the child, and in a moment more the prince was drowned. Hundreds of people dived into the sea after the child, and made a long search, but in vain, and with tears in their eyes and broken hearts the king and the queen returned home with their guests. When they reached their home, the king sentenced the woman, who had so carelessly let fall the child, to a rigorous imprisonment for twelve years.

"Thus far, O king, I know the story, and can't tell what happened afterwards. I am now getting late for my meal, do let me go."

The king, who was now almost certain that the story was about himself and his child, for whom he had not yet left off mourning, was now more anxious to hear further. He made himself sure that an old man of the story-teller's age knew everything.

So he said :— "O *ājjā*, come, finish your story. You are only pretending not to know further."

But the supposed old man said :—"No, no ; I know no further. I have told you all I knew."

Nothing, however, could convince the king of the ignorance of the old *ājjā*, as he called him, and he begged hard of him to continue the story. So at last the old man said :—

"Listen, O king; as it was written in the fate of the king's son, so it came to pass. As soon as the child fell into the sea, he was swallowed by a large *magalmāś*, which was carried by the tide and thrown on dry land in a certain village of the king's dominions. In the morning a fisherman, who lived with his wife, and possessed great wealth, was walking along in pursuit of his vocation, and he happened to see the *magalmāś*. He dragged it to shore, and cut it open, when to his great surprise and confusion he saw a child come out of the belly of the *magalmāś* alive. The fisherman, too, with all his wealth had no children. He, therefore, gladly took up the child in his arms, and, going home, handed him to his wife, who was also very glad, saying :—'Dear wife, God has, at last, given us a child in this miraculous manner.'

"Thus they constituted themselves the prince's foster-parents, and, possessing great wealth, took every possible care, and brought him up with great tenderness. With such care the prince grew up rapidly. When he was only a month old he looked a child of two months; when two months only he appeared as four months old, and so on. He grew strong and beautiful, and was the pride of his foster-parents. He was known in the neighbourhood as the fisherman's son, and the prince, too, always addressed the fisherman and his wife as father and mother.

"When he was about six or seven years old he used to run about and play with the children from the neighbourhood. One day they ran to the shore, and the prince, too, wishing to go with them, asked the foster-parents permission to go, but the fisherman said :—'No, my dear child. Do not go to play near the seabeach. You know how mischievous the children are. Who knows but that some accident or other may befall you? Then, what shall I do? Tell me what you require, and I will get you any toys you may wish for, with which you can play about the house in safety.' The prince, however, in spite of the kind advice of the old man, ran at full speed, and joined his playmates at the seabeach.

"Now it happened that, as the children were playing and running about on the sand, they spied a beautiful *kambal* floating on the waves. Every one of the children attempted to get it,

but with no success. At last our hero said he would bring it, but all of them laughed at his folly, saying :—‘What a silly child you are. Boys bigger than yourself have failed to get it, and you say that you can bring it.’ But the prince said he would bring it, though he was younger than the rest of the children. Upon this they laid a wager, to which the prince consented, and immediately dived headlong into the water, and in a few moments came on the shore triumphantly carrying the *kambal*, and thus won the wager. The prince then carried the *kambal* to his foster-parents, who asked him whence he got it, or whether he had come by it through stealing. The prince told them how, as he and other children were playing on the shore, they spied it floating on the water, and how, when all the children had failed, they laid a wager for it, upon which he dived into the sea and came out safely with the *kambal*.

“Now, in that country *kambals* were so rare, that even kings could seldom get them. The fisherman thought to himself :—‘This is a very beautiful *kambal*, but of what use can it be to a poor man like me? I will go and present it to the king.’

“So one day he took the *kambal*, and, going to the palace, made a present of it to the king. The king was certainly very much pleased with it, and asked the fisherman whence he had obtained it. The fisherman told him how, while his son and other children were playing on the seabeach, they saw it floating on the sea, and how, when all the children had failed in their attempts to get at it, his son succeeded in bringing it out. The king accepted the *kambal* at the hands of the fisherman with thanks, and rewarding him handsomely, dismissed him. Afterwards the king took the *kambal* and hung it on to his bed, but a maid-servant, who chanced to come into the room at the time, praised the *kambal* for its beauty, but said that if there two more hung up, then it would really lend beauty to the bed, and not otherwise. The king, thereupon, sent for the fisherman, and told him to order his son to fetch him two other *kambals*. The fisherman protested against the idea, saying :—‘My lord, it was by sheer chance that my son got that *kambal*, and it is simply impossible to get any more.’ The king, however, would not be persuaded of the impossibility of getting more *kambals*, and told the fisherman that if his son failed to bring him two more *kambals* he would forfeit his head.

“Such, my lord, was the cruelty of the king. The poor fisherman went away downhearted, thinking upon the unreasonableness of the king. He went home, and, refusing to take any food or drink, took to his bed. Now, the love of the fisherman for the prince was so great that though he was now a lad of about eight years, he used to feed him like a child. That evening, therefore, the prince missed him at supper, and asked his foster-mother why his father did not come and eat with him. She said she was unaware of the reason why he did not take supper, but, perhaps, he was unwell. The prince, however, was not satisfied with the answer of his foster-mother. So he went and asked the old man why he lay in bed, and why he did not join him at supper; but the old man said :—‘Go, my child, and take your supper. I do not want any.’ ‘But, father,’ said the prince, ‘you fed me every day, and why don’t you do so to-day? What is the matter with you? What misfortune has befallen you that you look so downcast, and won’t touch your food? Tell me, father, all about your cares and anxieties.’ The old man, thereupon, much pleased with the kind words of the prince, said :—‘My dear child, the *kambal* which you found in the sea, and which I presented to the king, is the cause of misfortune to me. The king took the *kambal* and hung it upon his bed, but a maid-servant, who chanced to come into the room, said that the *kambal*, no doubt, looked very beautiful in itself, but that, to impart beauty to the bed, there were required two more. The king, therefore, wants you to fetch him two more *kambals*. I tried hard to persuade him that it was impossible to get any more *kambals*, but in vain, for he will not convince himself of the impossibility, and says that, if you fail to carry out his orders, you run the risk of forfeiting your head. We have had no children, and God gave you to us in a miraculous manner in our old age, but this cruel king wants to deprive us of you. This, my child, is the cause of my grief, and I will rather starve myself to death, than see you snatched away from me. Go, my dear boy, and take your supper,

and do not think about me.' Thus said the fisherman, and heaved a deep sigh, and shed tears in profusion.

"Upon this the prince said:—'Is this all that has caused you so much anxiety? Go and tell the king to-morrow that I promise to fetch him the *kambals*. He must, for that purpose, provide me with a ship fitted out with servants and provisions to last for several months, and also an iron chain many yards long. Then I will go and bring him the *kambals*. In the meanwhile, father, calm your fears, and get up and take your supper.'

"At these words the fisherman took courage, and, getting up, took his supper. The following morning he went to the palace and told the king that his son had offered to fetch him *kambals*, provided the king supplied him with a ship and everything else requisite for a long voyage, with provisions to last for several months, and also an iron chain several yards long. The king agreed to the conditions, and ordered a ship to be built. He engaged numerous workmen, and a job, that would take some months, was finished in about a fortnight. The ship was then manned by a number of *khalâsîs* and other servants, and the king did not forget to provide also a long iron chain. Provisions were also stored in the ship that would last, not for months, but for years.

"Everything was now ready, and the prince, taking a tender leave of his foster-parents, embarked on board the ship, and set sail. They went on and on for many days. When they had reached the middle of the sea, they cast anchor. The prince now hooked the iron chain to the side of the ship, and said to the *khalâsîs*:—'I am now going into the sea. Keep hold of the chain till you feel extra weight on it, when you must pull it up, and return home.' Thus saying, the prince descended along the chain, and disappeared under the waters.

"Did you hear, O king? Such was the cruelty of the monarch, that for the sake of two *kambals*, he was determined even to deprive the poor fisherman of a son, whom he had obtained so miraculously. Here ends my story, O king, and now let me go."

The king listened with wrapt attention, for he had now not the least particle of doubt that the story was his own. At the same time it gladdened him to find that his son was miraculously saved and was living. He wished to know more about his son, and would not believe the supposed old man that that was the end of his story.

So he begged of him to tell the whole story, saying:—"O *djjâ*, this cannot be the end of the story; do tell me the whole of it. An old man of your age must know more."

And thus he kept pressing him and begging of him to finish the story. Thereupon the supposed old man continued, saying:—

"After the prince had disappeared under the waters, he walked on and on, and came upon a beautiful country, where he saw large gardens full of fruit-trees of all sorts bent down with the weight of their fruit.

"Here he walked for a couple of hours and came upon a large but solitary mansion, furnished in a manner better imagined than described. He entered the mansion, in which he saw a damsel of unparalleled beauty, from whose mouth, as she spoke, fell *kambals*. Our hero asked her who she was and what she was doing there all by herself, for wherever he cast his eyes, outside the mansion, he could see no vestige of human beings. The damsel was at first glad to see him, and she was also enamoured of him for his beauty, but said with a sorrowful tone:—'I am the daughter of a *râñkhas*, who has gone out in search of his prey, which consists of animals and such like things, and occasionally human beings, should any unluckily fall into his hands. I am certainly very glad to see you, but am still anxious about your safety, for should my father, the *râñkhâs*, see you, he will, without fail, make a meal of you.'

"Then tell me where I can go or conceal myself with safety," said the prince. The girl then said:—'See, I will transform you into a fly and put you up on the wall, where you must

remain till my father goes out again to-morrow. In the meanwhile you must be hungry; so take some food at my hands and be ready for the transformation before the *rāikkhas*, my father, comes back, which will not be very long hence.' The prince thanked her for her kindness, and being very hungry did ample justice to the dishes set before him. After this the girl transformed him into a fly and put him up on the wall.

"A little while afterwards the *rāikkhas* came home after his day's excursion, and, as was his custom, lay down to rest, while his daughter shampooed his body. As he lay there he said to his daughter: — 'My dear girl, I smell the smell of a human being about the place. Are you aware of any one having come or gone this way?' In reply the girl said: — 'What makes you think of human beings being about here? Here I am, alone from one hour of the day to the other. What a silly idea this is of yours?' 'But,' said the *rāikkhas*, 'I do smell the smell of a human being; otherwise I shouldn't have said so.' The girl, however, said that she had seen no human being anywhere, and was, therefore, unaware of it. The *rāikkhas* was now quieted, and fell fast asleep.

"On the next day when the *rāikkhas* went, as usual, in search of prey, his daughter transformed the fly on the wall into its original shape, and there stood the prince before her. She then prepared some food, of which they partook together, and conversed with each other freely during the whole day. At the close of the day, when it was near the time for the *rāikkhas* to return, the girl again transformed him into a fly and stuck him up on the wall. Thus matters continued for several days.

"One day the prince told the girl to ask her father, the *rāikkhas*, in what lay his life. Accordingly, in the evening, when the *rāikkhas* returned, and she was shampooing him, she said: — 'Father, tell me in what lies your life.' The *rāikkhas* replied: — 'Why are you so anxious about knowing in what my life lies?' 'Father,' said she, 'if I am not to be anxious about your life, who should be? Every day you go in quest of food, which consists generally of animals. Should any accident occur to you, how could I know it, and what shall I do in the event of your death?' But the *rāikkhas* replied: — 'Cast off your fears and anxieties, for there is no likelihood of my ever dying. However, to calm your fears, I may tell you as regards my life, — you know the three brab-trees standing near our house. Should any person, with one stroke, cut down one of the trees, I shall get an attack of strong fever; and if he succeeds in cutting the other two trees, also with one stroke, then shall I die. So long, therefore, as the trees are safe and intact, I, too, am safe. You see, therefore, you have no cause for anxiety about my life.' He then went into sound sleep.

"The following day when the *rāikkhas* had gone out, the girl, after transforming the prince, told him everything she heard from her father concerning his life. The prince now looked about and saw the sword of the *rāikkhas* hanging on the wall. He took it down, and, after sharpening it, went where the three brab-trees stood. He first cut down, with one stroke, one of the trees. As soon as the tree was cut down a strong fever came on the *rāikkhas*, who now retraced his steps homewards, but before he could reach it, our hero, using all his strength, cut down the other two trees also with one stroke of the sword, and with the fall of the brab-trees the *rāikkhas* fell down dead.

"The prince then lived with the damsel for several days, during which he gathered plenty of the *kambals*, which dropped from her mouth every time she spoke. At last he got tired of the life in the subterraneous abode, and thought to himself that he had absented himself for rather a long time from his home and foster-parents, who must be growing anxious about him. So he determined to quit the place at the earliest opportunity, taking with him the *kambals*, which he intended presenting to the king. So he one day told the girl of his intention. The girl, however, said: — 'You have killed my father, and now wish to go away, leaving me alone! What can I do here all by myself? Under whose protection shall I live? Take me with you, and we will be husband and wife, and live together happily.'

"The prince consented to take her with him and to marry her, but the difficulty was how to carry her to his house. He then hit upon the following plan. He put her into a box and carried her to where the ship was waiting. He then tied the box to the chain, but misfortune of misfortunes! as soon as the *khaldisis* felt the weight of the box, they pulled the chain up, as instructed, and our prince, to his confusion and distress, was left behind, with little or no chance of his ever seeing his home and parents, who, he thought, must now die of grief.

"He now retraced his steps, and wandered about in the gardens, subsisting on the various fruits, which the gardens yielded in abundance. He lived in this way for many days. One day he felt himself quite fatigued; so he laid down to rest under a *pimpal*-tree.

"Now it happened that two birds, a male and a female, called *gūrlipakshā* and *gūrlipakshīn*, had made their nest in that tree, and were in the habit of breeding there, but to their great sorrow, some wild animal or bird used to come and eat up their young ones. On the day that the prince came under the tree the *gūrlipakshīn* gave birth to two little ones, after which she and the *gūrlipakshā* went in search of food. In their absence a huge wild bird came and was about to eat up the little ones, when our hero, seeing its cruel intention, rose up to their help, and killed their enemy. Some time afterwards the *gūrlipakshā* and *gūrlipakshīn* returned, carrying some food in their beaks, and found, for once, their little ones alive, and proceeded to feed them, upon which the young birds said:—'Before you feed us, tell us if you had other issue besides ourselves, or are we your first-born?' The parent-birds answered:—'Dear little ones, we had many children born before you, but some cruel bird deprived us of them all. We are certainly astonished to find you alive; and still we cannot say for certain, how long you will be spared to us.' Upon this the young ones said:—'We thought as much. We did see some huge bird falling upon us, and had it not been for that lad there under the tree, we, too, should have been lost to you. As soon as he saw the cruel bird trying to make a meal of us, he got up and killed it, and there lies its carcase. Go down, therefore, and first of all thank him as our deliverer. You must also try and render him any assistance that may be within your power, for he appears to be in great anxiety about something or other.'

"When the *gūrlipakshā* and *gūrlipakshīn* heard these words, they flew down immediately, and found that what their children told them was only too true. They, therefore, thanked the prince with all their heart, and then asked him what was his trouble, that he looked so dejected and care-worn, and if they could be of any service to him in any way. The prince then told them everything: how he had come to that land in search of *hambals*; how he killed the *rānkhās*; how he packed the *rānkhās'* daughter in a box and tied it to the chain of the ship in which he came; how the chain with the box was hauled up; and how he was left behind with little or no chance of his ever getting back to his parents, which thought caused him the greatest pain and anxiety. Upon this the *gūrlipakshā* and *gūrlipakshīn* said to him:—'Is this all you are so anxious about? Order us and we will bear you in a short time to your home in safety. But before you go, take a little present from us. We will each give you a feather. When you wear the feather of the *gūrlipakshā* in your turban, at any age, you will look like a person a thousand years old; again, when you wear the feather of the *gūrlipakshīn*, you will look like a lad of twelve years. Now tell us where you wish to go.'

"Upon this the prince took heart at the opportunity offered him of once more seeing his parents, and told them where he wished to be carried. The *gūrlipakshā* and *gūrlipakshīn* then joined their wings together, and thus made a fine seat, and having seated the prince thereon, bore him in the air, and in a few moments more put him down near the fisherman's house, and went away after again thanking him for rescuing their children, and each of them gave him a feather.

"The fisherman and his wife, who were nearly blind from the effects of crying day and night at the loss of their supposed child, were taken by surprise, as they suddenly heard the prince's voice calling to them as father and mother. They were, of course, very glad to see

him, and asked him where he had been so long and what he had been doing. He thereupon related to them his adventures, from the moment he took leave of them to depart in search of *kambals* to the moment of speaking. Now that their son was back, they slowly recovered their sight as well as health, and were again themselves.

"And, here, O king, ends the story. And, now that you have heard the whole of it, do let me go."

Just then the king happened to look behind him, when, at once, our hero removed the feather of the *gurupakshū* from his turban, and replaced it by that of the *gurupakshin*, when lo! he appeared like a child of twelve years. When the king again turned towards him, he recognised in him his son, and folded him in his arms, saying:—"You are my son, my long lost son." The *rāñkhas'* daughter, too, who was close by, also made sure that this was no other than the prince, to whom she promised to be a wife, and she too rushed into his arms, and said:—

"This is my husband, on whose account I had made a vow of twelve years."

The prince, however, said:—"No, no, I am the fisherman's son. They brought me up; I am not your son. Let me go to my parents; they must be waiting for me." But the king would on no account let him go, for he was more than sure that he was no other than his son, whose story he had just heard from his own mouth. The king then sent a palanquin to fetch the fisherman and his wife to the palace, and as a reward for their kindness in nursing and bringing up the prince, they were asked to live in the palace. The fisherman and his wife could not but accept the good offer of the king, and lived with the king and their foster-child very happily to the end of their lives. The prince was shortly afterwards married to the damsel of the subterraneous abode, and on this auspicious occasion the king feasted not only his relatives, but all his subjects for several days. The king now being very old preferred a more quiet life; so he made over the reins of government to his son, the hero of our tale, who ruled the vast kingdom with wisdom, dealing justice to all, making the welfare of his subjects his own, loved and respected by every one.<sup>12</sup>

#### FOLKLORE OF THE SGAW-KARENNS.

TRANSLATED BY B. HOUGHTON, M.R.A.S., FROM THE PAPERS OF SAYA KYAW ZAN  
IN THE 'SA-TU-WAW.'

##### I.—How the Karen was the Eldest Son of God.

Here is written what our elders relate of the mighty things that happened in the beginning of time, in order that those who come after may hear, and hearing, understand.

See and consider these things carefully, O ye who come after! May you estimate properly how these matters happened. O fellow tribesmen, do not slumber nor sleep!

What the people of the world say is as follows:—There were three brethren and their father was God<sup>2</sup> (Ywa). And the eldest of these three was the Karen, and the second

<sup>12</sup> [Is it not possible that the *rkshasa* is merely the meat-eating aboriginal, as distinguished from the vegetarian invader of an ancient India?—Ep.]

<sup>1</sup> A Sgaw-Karen periodical published monthly in Rangoon at the American Baptist Mission Press.

<sup>2</sup> Ywa. This word is used by the Missionaries to translate "God" in the Bible, and it is the word used for the deity in the curious old Karen semi-Christian traditions. My impression is that the Karen, when in high Asia, were converted by the Nestorian Missionaries, and, after the expulsion of these, have retained in a mutilated form the teachings they received from them, in addition to the old fairy-worship, which they had before their probably merely partial conversion to Christianity. If this is so, it is possible that *Ywa* is merely a corruption of the Hebrew *Yahweh* = Jehovah in our version. I hope to produce evidence in support of this theory hereafter. The present folklore, though not older than the irruption of the Karenns into Lower Burma, has, excepting one obvious interpolation (to be noted hereafter), nothing to do with Christianity.

[I am glad to see Mr. Houghton take this view, which is that I have always maintained, and it is in accord with the recent tracing back of the once supposed indigenous "Great Spirit" of the North American Indians to the ~~aboriginal~~ of 17th Century Roman Catholic Missionaries.—ED.]

was the Burman, whilst the youngest was the 'Kula.'<sup>3</sup> The Karen grew up the biggest, but, if there was any work to do or journey to make, he did not like to do it. The younger brethren did the work and the elder one oppressed them beyond measure.

After a long time the younger brethren could not endure this oppression any longer, and they went away, one to one place and one to another. They could not remain together. But their father, God, thought to himself: "Cannot my children live together? I will remove a little way, and instruct them, and they will live together."

*II.—How the Karens procured liquor.*

Now there was a good piece of level ground near, and God made the Karen cut a clearing there, and said to him, "Clear this ground thoroughly and well, and your father will plant it nicely with wheat."

And God thought: "If I instruct my children, they will certainly again live together."

The Karen took his *dā*<sup>4</sup> and axe and went at once to the level spot. And he saw that there were very many big trees (to cut), and a fit of laziness came over him, and, seeing some pleasant shade, he put down his *dā* and axe, and slept comfortably.

And one big tree was conspicuous amongst the others, but it was swollen in the middle and there was a hollow in it, in which was water. The latter, being visible, was drunk by various small birds, and those who drank it, becoming exceedingly excited and noisy, fell headlong on to the ground. But some fought and pecked each other on the tree. The excitement was entirely causeless. However, the Karen, having awaked from his sleep, looked and saw the great excitement of the birds, and said, "How is this?"

He slept no longer and went quickly to look. He climbed up the tree and saw the water that was in the hollow, and it was transparent and pure and good in his eyes. And the Karen touched it with his hands, and smelt it and tasted it. However, the Karen, not being yet stupefied, took up some more in the hollow of his hand and drank it, saying, "It is very sweet to my taste," and, having taken up and drank some more, he became aware that he was getting drunk! His heart and mind became different, and he became very brave and fierce. He descended quickly to the bottom of the tree. He became very brave until he became stupefied, after which, recovering his senses, he took up his *dā* and axe and returned home. He then went to drink of the water of that tree every day. O friends! Thus have our elders related how the Karens first drank intoxicating liquors!

A long time then elapsed and the Lord God, his father, asked the Karen if he had finished cultivating the piece of flat ground that he had sent him to do. And the Karen replied: "Let my father, God, have patience with me. I will work until it is finished, and will then inform my father."

But though the Karen had thus replied, in his inmost heart he did not wish at all to do his father's business. And if his father had sent him to go and do any work whatever, he had no wish for it. He had become lazy from getting drunk from the water in the tree, and did not want to do any work. However, his father said, "This son of mine is of no use at all."

And there was an orphan living with God. And God ordered him to cut down that tree, telling him to go to it by night.

And the orphan replied, "But my father, by night I cannot see, and I cannot cut at all."

And God answered, "You shall most certainly go."

Whereupon the orphan said, "I will go, but I cannot see, as it will be night."

And God said, "Come close to me."

<sup>3</sup> Burmese word = Barbarian or Foreigner.

<sup>4</sup> The universal knife of Burma.

And when the orphan did so, God passed the palm of his hand over the orphan's face, so that he saw as well in the night time as by day. And God instructed him to go to the level ground and look for a tree, which was bigger than the others, and to split and fell it. As soon as the orphan had cut the tree and it cracked, ready to fall, he was to run away quickly and save himself; because, if the lazy man caught him, he would be killed. And the orphan went during the night and cut that tree, so that at dawn it broke and fell. The orphan put down his axe quickly, clenched his fists and made his escape at once. But the great tree cracked, and the entire trunk split and crashed down, all the water being spilt (on the ground). When the Karen heard the noise his mind was uneasy, as he considered the crash must be that of his big tree. With an evil mind he ran quickly at once to it, and finding the liquor evaporating, he said, "If I see the man who has felled this big tree of mine, I will kill him off hand."

At this time, then, the Karen got no liquor, and was ill at ease, and he went about inquiring for some from this man and that, but no one could tell him (where to get it.) However, on his inquiring of Satan,<sup>5</sup> the latter asked him in reply: — "O Karen, what is it you are seeking?"

The Karen replied: — "O Satan, the sap of the tree that I used to drink was pure and clear, but now there is nothing for me to drink. Have you ever chanced to drink from such a tree?"

Satan asked, "What happens if one drinks such sap?"

The Karen answered, "O Satan, if one drinks that water, one becomes exceedingly fierce and strong."

Satan immediately got up and going to the liquor jar, filled a cup with liquor and gave it to the Karen to drink. After the latter had drunk, he addressed Satan and asked him whence he had procured it.

Satan replied, "O Karen, we know where to make that liquor."

The Karen said, "Please tell me exactly how."

Satan replied, "It is made as follows. Steep some unboiled rice in some water for a short time, and then take it again out of the pot, and pound it up with yeast powder, press it down with a lever and put it aside for seven days; then boil some rice and mix it with it. After letting it settle in water for three days you get a clear liquid, which is the one (you have drunk)."

And the Karen did carefully as Satan had instructed him, and brewed some liquor. The Karen drank it and said, "This is indeed the liquor."

He told Satan: "You have been kind to me and I will not forget you. My death I will die with you and my life I will live with you."<sup>6</sup>

Then his father, God, knew that his son was friendly with Satan, and, being grieved, he abandoned again the place where he had been staying.

So God, from dislike at the Karen drinking liquor, left him.

### III.—How the Kalds prepared bowls.

And the Lord God said, "These, my children, are no longer of any use to me. I will return and go to another country. I will get each of my children to come and accompany me on the way."

And God arose, and going to the Karen said to him, "My child, come and accompany your father on his way."

<sup>5</sup> This is obviously an interpolation by the worthy Sayā, the object being to further the introduction of drinking liquor on this personage, who is unknown in Karen tradition. Doubtless in the original story it must have been some god or mā-ka.

<sup>6</sup> Mā-ka dā ya ka mā-ka-nā da nā; dā mā dā ya ka mā-kā dā uā lān

Now the Karen was fast asleep by the side of a liquor jar. After God had called him many times, he partially woke up and said, "I cannot go with you. Return in my old sow's trough. I have neither boat nor paddle, only this trough. Do you please go in it, my father, and he dragged the trough down to the water."

God then went and called the Burman. The latter replied, "How can I possibly go with you? Please go and call my elder brother, the Karen."

God replied, "Your elder brother also is not able to go. He only gave me a pig's trough."

The Burman replied, "You could only get the pig's trough, I will give you my paddle, to paddle it with."

So God went to the Kula and said to him, "My nephew,<sup>7</sup> please come and accompany your father."

The Kula replied, "My father, have nothing in which to come and accompany you."

God replied, "You can come. The Karen has given me his pig's trough and the Burman his paddle. Come along with your father."

The Kula got up quickly and followed behind God to the sea. There God grasped the paddle and got into the trough, whereupon the trough became a great ship and the paddle became its masts and sails. Then the ship started forthwith and God came to his own country.

#### *IV.—How the writing of the Karen came to them.*

God wrote Karen writing on a piece of leather, Burmese writing on a palm-leaf, and the Kula's (Foreigner's) writing on a piece of cloth.

And God commanded the Kula and said to him:—"You, my nephew, have indeed approached near to your Lord. Your father has written for you writing on cloth. But the Karen's writing is on leather, and the Burman's on a palm-leaf. Do you without fail learn your writing carefully until you understand it. Take back also the writing for the Karen and the Burman, and instruct them to learn carefully the writings, which their father has sent them."

And the Kula answered, "O Lord God, my father, I will do faithfully what you have commanded me."

Then he asked, "How shall I return?"

God replied, "Go into the sow's trough again and remain there. Your father will send you away."

The Kula went into the trough again and returned quickly. He came first to the Karen, and producing the leather scroll, gave it to him at once.

And he said to the Karen, "Our father, God, has commanded me to tell you to learn your writing carefully. Also please take back your old sow's trough." And the Karen went near to the sea, and seeing that the trough was not as before, said to the Kula, "My youngest brother, the trough is not as before. Your elder brother no longer cares for it. If you care for it, take it back with you."

The Kula turned and went back to the Burman. He produced the palm-leaf with the Burmese writing on it and giving it to the Burman, commanded him, saying, "Our father has directed that you must certainly learn your writing, which is on this palm-leaf. Take back also your paddle."

<sup>7</sup> Pg. d4. Observe the altered form of address.

And the Burman replied to the Kula, " You will have to paddle the trough you are in with this paddle. Take it back with you."

The Kula went back forthwith, and, coming to his house, he arranged suitably the masts and sails of a big ship. And as the Lord God, his father, had commanded him, he studied and learnt his writing thoroughly.

And the Kulás increased in all that is good, and right, and fair to look upon.

*V.—How the Writing of the Karen was lost.*

The Karen's country was very pleasant and fair, and if difficulties of any kind whatsoever, or disease, or anything else, came to him, he took medicine, but did not do anything else. And the Karen's increased and became very numerous. However, the Burmans did as the Kula had told them, but not so the Karen's. For, although the writing, which the Kula brought, had reached them, they took no heed of it at all, but put it on a tree-stump, and went on clearing the weeds (in their clearings), nor did they take it away when the rain came and wetted it. At even-tide they took the writing, and, returning home, put it on the shelf over the hearth. And as the rice was cooked and chillies were pounded and food stirred up, many times the leathern scroll fell on to the hearth.

And after many goings to and fro, the fowls came up and scratched in the hearth, so that the leathern scroll fell down under the hut. Now the Karen's were not of a mind to look after things, and they forgot about the scroll. They did not care about the scroll in the least, and saying, " We work hard and we eat. If we learn writing we shall only bother ourselves. Eating good food and drinking good liquor always suits us," they let the matter drop.

Now the Karen's old sow was under the hut and grubbed up (the ground) diligently all day long, and it grubbed about the scroll, so that it was utterly lost.

Thus the Karen's never saw their writing again.

*VI.—How Charcoal was first rubbed on yokes.*

After a long long time the homes of the Karen's became bad, and their food was bad, and even their wise men did not know how to make anything. If any forest was to be cleared, they had to go and ask the Burman for his *dā* and axe, and if they wished to cook any food they had to ask the Burman for a pot. And behold, the Burman and the Kula were happy and became great. There were wise men with them and they multiplied exceedingly. But the Karen's were without implements and knew not how to forge them, or how to make pots, and had to ask the Burman for everything.

However, they remembered the former times somewhat, and, resolving to turn over a new leaf, they consulted one with another, but were unable to devise anything. They said to each other, " We must instruct ourselves anew from the writing."

They asked one another for it, and at last some said, " We were weeding, when the Kulás brought us the writing and we put it on the stump of a tree. When the rain came it got wet, and we put it on the drying shelf (over the fire,), and as we were continually pounding and scraping the food for cooking, it was shaken off and fell on to the earth. We neglected to take it up again, so when the fowls came and scratched, the writing was scratched away and fell under the hut. Then the pig came and grubbed it about, and it was utterly lost."

However, some said, " The fowl's feet when they were scratching must have trodden on and knocked against some charcoal. Let us, therefore, take the charcoal and rub it on our yokes. We will cast lots, and when they are favorable, we will unite again."

The Karen's did in this manner, and so amongst all people they are distinguished as those who rub charcoal on their yokes !

## FOLKTALES OF HINDUSTAN.

BY WILLIAM CROOKE, C.S.

No. 6. — *Princess Fireflower*.<sup>1</sup>

Once upon a time there was a Rājā who had two sons, the elder of whom was married, while the younger was a bachelor. The younger prince used to come for his food to the house of his elder brother, but one day, when he asked for something to eat very early in the morning, his sister-in-law tauntingly said to him :—

“ How can I get up to cook for you ? If you want your breakfast so early, you had better marry the Princess Fireflower,<sup>2</sup> and she can do your cooking for you.”

“ Well ! I will find Princess Fireflower,” said he. And off he went on his travels in search of her.

On he went the whole day and in the evening reached the Brindaban Khakharapur<sup>3</sup> forest. There he found a *fāqīr*, who used to sleep for twelve years at a time and remain awake again for twelve whole years. When the Prince saw the *fāqīr* asleep, he began to fan him, so that he soon awoke and said :—

“ Son ! Thou hast done me good service. Ask now the boon that thou most desirest.”

“ Father !” replied the Prince, “ if thou wishest to do me a service, give me Princess Fireflower in search of whom I have come hither.”

“ My son,” he answered, “ ask any boon but this.”

“ Nay,” said the Prince, “ through your kindness I want naught else but her. Paramēśar has given me all else I lack.”

The *fāqīr* meditated for some time and said :—

“ Well ! If you long so for Princess Fireflower, I will tell you how you can win her. But mind my words, and if you disobey me it will be your ruin. I am going to turn you into a parrot.<sup>4</sup> Then fly to the island where Princess Fireflower lives, which is across the seven oceans.<sup>5</sup> This island is guarded by demons (*dēvō*) and you can escape them only by watching when they are engaged in playing ball (*yēnd khēltē hain*). When you reach the island pluck a flower and fly away with it in your beak. If the demons call you, do not look back. Otherwise ruin will befall you.”<sup>6</sup>

So saying the *fāqīr* transformed the Prince into a parrot, and he flew across the seven oceans to the island of Princess Fireflower. Arriving there, he plucked the flower and was carrying it off in his beak, when the demons called out to him :—

“ You thief ! Come back and pluck one flower more. We will not hurt you.”

Hearing this he turned a little back and was at once burnt to ashes.

Meanwhile the *fāqīr* was awaiting his return, and when he did not return in two days, he knew that disaster had befallen the Prince. He went in search of him, and when he reached the place he found only one of the tail feathers of the parrot, which had escaped the burning.

<sup>1</sup> A tale told by Chhambinath Mūjhī, a Mūjhī, one of the Drāvidian races, resident of Jārōkhār, Dudhī, Mirāpur District, recorded by Pupjīt Rāmghārīb Chāubā. The number of the last tale of this series, published at p. 75 ff., should have been No. 5 and not No. 4 as printed.

<sup>2</sup> Angirkali Rānī, the title of the princess means “the flower of blazing charcoal.”

<sup>3</sup> Brindaban is of course in the Mathurā District—where Khakharapur is I do not know. It is not given in Mr. Growse’s list of village names in Taluk Mathurā. Possibly it is merely an imaginary name.

<sup>4</sup> The word used is *Bābī*, a common way of addressing *fāqīrs*.

<sup>5</sup> For many instances of similar metamorphosis see Temple, *Wideawake Stories*, 420 sqq. : Tawney, *Kathā Sarit Sāgara*, II. 215, &c.

<sup>6</sup> The *ādī sumundar*, or seven oceans, constantly appear in Indian folktales, see Temple, *loc. cit.* 482.

<sup>7</sup> For the “looking back” taboo, see Grimm, *Household Tales*, II. 400 : Miss Stokes, *Indian Fairy Tales*, 282-3, and the legends of Orpheus and Eurydice and Lot’s Wife.

Over this he breathed his spells (*mantra*), and bringing the Prince to life again, returned with him to his hut. When they arrived there he said :—

“Ask me for another boon. This quest of yours is too dangerous.”

The Prince replied :—

“Bâbâ! as I said before, through your kindness I lack nothing but the Princess Fireflower. Only grant me that I may find her.”

“Well!” answered the *fâqîr*, “if you will not heed my advice, go again to the island in the form of a crow and pluck another flower. But, take care, look not back a second time, or you will be turned to ashes and then I am helpless to serve you.”

The Prince promised to obey, and in the form of a crow flew again to the island, and on reaching there, plucked a flower which he took in his beak and flew back towards the *fâqîr's* hut. The guardian demons tried in vain to induce him to look back, but he would not, and came back safe to the *fâqîr*.

The demons followed close behind and, standing at the door, called out :—

“Bâbâ! a thief has robbed us and entered your hut. Restore him to us at once.”

Meanwhile the *fâqîr* turned the Prince into a cat, and called out to the demons :—

“Come and look. There is no one here but my cat and myself. If you do not trust me, you can come in and search for yourselves.”

The demons came in and looked everywhere, but when they found no one there, except the *fâqîr* and the cat, they returned home. When they had gone, the *fâqîr* restored the Prince again to the form of a man, and gave the prince a little red-lead box (*simâlîrâjâ*) and said :— “Take care not to open it till you reach your home.”

The Prince started for home with the box, but when he reached close to his father's city he began to think :—

“Perhaps the *fâqîr* has cheated me: and my sister-in-law will laugh at me again.”

So he opened the box, and immediately a lovely girl, twelve years old,<sup>8</sup> came out, and so beautiful was she that the sun lost its brightness. The Prince made her sit down and was going to a well close by to draw water. She said :—“Where are you going?”

He answered :—“I am going to draw water for you and for me.”

She answered :—“Do not bring water for me. If you do, I shall fall into Pâtâla. It is my task to serve you, not for you to serve me.”

So she went to the well to draw water: and it so happened that at that very time the handmaid of the Râjâ came too to draw water. When she saw Princess Fireflower, she said :—

“Who are you and where are you going?”

The Princess answered :—“I am Princess Fireflower, and the Râjâ's son has brought me hither.”

The handmaid said :—“Let us change our clothes and see which is the lovelier.”

The Princess agreed and made over her dress and ornaments to the handmaid: and when she went to the edge of the well to draw water, the handmaid pushed her in.<sup>9</sup> She then filled a vessel of water and took it to the prince who said :—

“How black you have grown by walking in the sun!”

He drank the water from her hand, and, believing her to be Princess Fireflower, told her to wait there while he went to the palace.

<sup>8</sup>The Oriental equivalent of our “sweet seventeen.”

<sup>9</sup>The analogy to Grimm's charming story of the “Goose Girl,” No. 69 of the *Household Tales* is obvious.

When his sister-in-law saw him, she said:—

“ Well ! have you found Fireflower Princess ?”

“ She is at the well,” he answered.

So he took a retinue and brought her home, and lived with her as his wife.

But a month after, a blaze, like that of a lamp, appeared over the well, and all who saw it were astonished ; but whenever they went near the well the light was quenched. By-and-by this news reached the ear of the Rājā, and he sent the Prince to see what had happened.

At break of day the Prince went to the well, and saw the place ablaze with light. So he threw himself into the water, and found there a flower bud, which he tied in his handkerchief and brought home. For many a day he kept the handkerchief carefully by him, but one day he happened to drop it in the courtyard, and his son, who had meanwhile been born of the handmaid, saw it and took it to his mother. She found the bud tied up inside, and threw it on the dunghill behind the palace.

In one night it grew into a large mango tree, and next morning the false queen saw it and fell ill of fright.

Her mother-in-law asked :— “ What ails you ?”

“ I have fallen ill,” said she, “ since I have seen this mango tree. Have it cut down and I will soon recover.”<sup>10</sup>

Her mother-in-law told this to the old Rājā, and he sent for labourers to cut down the tree. The Prince went to his father and said :—

“ To cut down a green mango tree is a sin.. Let me remove it elsewhere, and the princess will not see the cause of her illness and recover.”

“ Be it so,” said the Rājā.

So the Prince removed the tree to his own orchard and said to his gardener :—

“ When this tree fruits, let no one touch it but myself.”

By-and-by the tree blossomed and bore fruit, and one of them fell on the ground. This the gardener’s wife picked up and laid on a shelf to keep till the Prince should come. Mean-while she went to buy grain and her cat knocked down the mango, and the moment it dropped, a lovely girl twelve years old stepped out of it.

When the gardener’s wife returned and saw her, she was afraid, and said to the girl :—

“ Stay here, but never leave the house even for a moment.”

But one day she ventured into the courtyard, and the handmaid of the false queen saw her and told her mistress. The queen called the keeper of the elephants, and said :—

“ Go to the gardener’s house and crush the girl you will find there to dust under your elephant’s feet.”

When the keeper of the elephants went to kill the girl, she brought out a great club and beat them and routed all the Rājā’s elephants.

Then the queen fell ill again and her mother-in-law asked her what ailed her.

“ If the heart of the gardener’s daughter be not brought to me I shall die,” she said.

The Rājā sent for the gardener and his wife and ordered them to bring out their daughter.

“ We have had neither chick nor child all the days we tended Your Majesty’s garden. How can we give our daughter when we have none ?” they answered. But the Rājā did not

<sup>10</sup> So the mother is changed into a tree in the “ Wonderful Birch,” Lang, *Red Fairy Book*, 123 sqq.

believe them and had their house searched, and finding the girl delivered her over to the executioner.<sup>11</sup>

They were about to kill her in the forest, when an old Dom said to the others :—

"What is the good of killing such a pretty girl for the sake of a few rupees. Let us spare her life and reach paradise (*svarga*) ; even if we kill her, the Rājā won't give us his *rāj* for our trouble. Let us kill a goat and take its heart to the queen and she will be cured."<sup>12</sup> The others obeyed his words and spared the life of the girl. When they took the goat's heart to the queen, she recovered at once.

The Princess Fireflower then went on to Brindaban Khakharapur, and there with her hand she struck four blows upon the earth, when a splendid palace appeared and there she lived. She kept several parrots and used to amuse herself by teaching them to say. 'Rām! Rām'!<sup>13</sup>

A long time after the old Rājā and his son, the Prince, came into the forest to hunt, and being thirsty came to the palace for water and the Princess entertained them hospitably. At night they slept in the portico, and early in the morning, while they were half-asleep, the parrots began to talk to each other, and they told how the Prince had brought Princess Fireflower, and how the handmaid had cheated him, and became queen, and how the life of the Princess had been saved, and how she had come to the palace.<sup>14</sup>

At this the Rājā and the Prince were much astonished, and going at once to the Princess Fireflower, asked her if all this was true. She began to shed tears and told them the whole story from beginning to end. They brought her home in triumph.

Then the Rājā had a deep pit dug and buried the false queen alive. The Prince and Princess Fireflower lived happily ever after, and the Rājā became a *Sannyāsi fūqir* and made over his kingdom to them.

As Paramēśvar overruled the fate of Princess Fireflower, so may he do to all of us.<sup>15</sup>

#### FROG-WORSHIP AMONGST THE NEWARS, WITH A NOTE ON THE ETYMOLOGY OF THE WORD 'NEPAL.'

BY A. L. WADDELL, M.B., M. R. A. S.

In his work on Népâl,<sup>1</sup> Dr. (Buchanan-) Hamilton incidentally noted that the Newars worship frogs. I have ascertained some interesting details of this worship.

The Newars are the aborigines of Népâl Proper, that is, of the valley in which the present capital Kâshmândû stands; and their present tribal name appears to be of territorial origin. The etymology of the word Népâl seems to me to be thus accounted for :—The whole of the hill territory of the Gôrkhâs is called by the Non-Hinduized hillmen of the Himalayas

<sup>11</sup> The word in the original is Dom, the most degraded caste, who act as executioners.

<sup>12</sup> This, it need hardly be said, is a stock folktale incident.

<sup>13</sup> The common form of invocation and salutation, constantly taught to parrots.

<sup>14</sup> These guardian, friendly parrots appear in many of the tales as *dui ac machiwi*: see *The Wonderful Ring in Temple's Wide-awake Stories*, 205.

<sup>15</sup> This is the common refrain of the rustic story teller. [This tale is interesting as to the following points. It exhibits the spread of the belief in the wonder-working "saint": see *Legends of the Panjab*, index, s. v. miracle and metamorphosis, for a large number of instances. This wonder-working saint is a counterpart of the wonder-working devil (*bhûta*) of Southern India, as will be seen by comparing the tales about to be published in this Journal, under the title of the "Devil-worship of the Tâjnavis," with those in the *Legends of the Panjab*. It also exhibits the wide-spread idea of the "substituted person": see indices to *Wide-awake Stories* and *Legends of the Panjab*, s. v. And it exhibits strongly the anthropomorphic nature of the folk-tale parrot: see *Legends of the Panjab*, index, s. v. parrot, and especially Vol. I. p. 354, where the parrot is a holy personage versed in the Four Vâdas! For a number of variants of the tale as a whole see remarks on the Egg-hero in *Wide-awake Stories*, p. 309 f.—ED.]

<sup>1</sup> *An Account of the Kingdom of Nepal, &c.*, by Francis Hamilton, M.D., F.R.S., &c., Edinburgh, 1819.

and the Tibetans Pāl<sup>2</sup>; and the original name of this section of the Pāl country, which contained the home of the Nēwārs, seems to have been Nē, while the people were hence called by the Hindus Nēwār, or "Inhabitants of Nē." Eastern Nēpāl, as well as Sikkim, is still called Nē by the Lepcha autochthones, and the Lepchas interpret the word as meaning the place of Caves for shelter or residence. Nē in most of the cognate tribal dialects of the Indo-Chinese —to whom, I find,<sup>3</sup> both Nēwārs and Lepchas belong—means 'residence,' the same root also appears with similar meaning in the Tibeto-Burman group; and in Lamaism<sup>4</sup> it is usually restricted to sacred caves and other sacred spots and shrines. It was very probably used in a similar sense by the pre-Lamaist Nēwārs, who were the originators of the so-called Nepalese form of Buddhism, and early gave up the greater portion of their original language for a Sanskritized speech. Some of the Nēwārs are still Buddhists under the title of Baudhamārgīs or followers of the Buddhist path, but the vast majority, as is well-known, have lately followed the fashion set by their Gorkhā rulers of adopting the externals of Hinduism and call themselves Saivamārgīs or 'followers of the Siva path.'<sup>5</sup> Now the chief Buddhist stūpas or shrines in the Cis-Himalayas of any antiquity viz., the Kashar<sup>6</sup> and Sambhunāth stūpas, are all situated in the valley (Nēpāl Proper) of the Pāl country. Thus the word 'Nēpāl' seems to mean the Nē (*i. e.*, 'the residence, or head-quarters,' or 'the shrine') of the Pāl country, and is so distinguished from the adjoining Nē country of the Lepchas.

The frog is worshipped by the Nēwārs, not as a tribal totem, but in its supposed capacity of an amphibious (water and earth) divinity subordinate to the Nāga demi-gods, and associated with the latter in the production and control of rain and water-supply, on the sufficiency of which the welfare of the crops depends. This elevation of so insignificant an animal as the frog to the dignity of an assistant to the Nāgas, is all the more curious in view of the fact that frogs form the chief prey of the hooded cobra—the prototype of the Nāga. But the Nēwārs justify their worship of the frog by pointing to the sympathetic and intimate relation of the frog with water, and saying that frogs, although terrestrial animals, are only found in moist localities, and herald by their appearance and croaking<sup>7</sup> the onset of the rains. They are also found especially at springs, and also on digging deep down into the bowels of the earth, where lies, according to the Nēwārs, the primary store of water. It is interesting to note here that frogs are also worshipped by the Japanese in the Kiushū marshes as metempsychosed heroes.<sup>8</sup>

Frog-worship is performed by the Nēwārs at a different season and place from that required for the Nāgas. The Nāgas, of whom the Nēwārs consider Karkotā<sup>9</sup> the greatest, are worshipped on the fifth day (Nāgpañchami) of the month of Sāwan (July) at the commencement of the rainy season, when the Nāgas (water-dragons) are thundering in the sky. The site for the worship is selected by preference at a place where four or five streams meet. A Nēwār priest is needed for this ceremony. On the morning of the eventful day, the priest ceremonially washes his face and hands and collects the following offerings, namely:—whole rice, vermillion for marking the tilak mark of beauty on the forehead, milk mixed with an equal bulk of water, rice-flour and water, flowers, ghee and butter, jaiphal spice, sandalwood

<sup>2</sup> Which in Tibetan means 'wool.' It is doubtful, however, whether the name was really intended to mean 'the wool-country,' for sheep are equally plentiful across the Himalayas.

<sup>3</sup> The leading results of these observations I hope shortly to publish.

<sup>4</sup> Spelt in Tibetan *gnas*,—but pronounced *ne*.

<sup>5</sup> [See Sir R. Temple's and R. C. Temple's *Hyderabad, Kashmir, Sikkim and Nepal*, Vol. II. p. 234.—Ed.]

<sup>6</sup> Vide an account of this stūpa by the present writer in the *Proceedings of the Bengal Asiatic Society* for December 1892.

<sup>7</sup> Bhāng, the vernacular word for frog, is an onomatopoeic attempt at reproducing the frog's call.

<sup>8</sup> Satow in Murray's *Handbook to Central and Northern Japan*, 1884.

<sup>9</sup> The pre-eminence thus given to Karkotā is evidently due to his being considered the tutelary Nāga of the lacustrine valley of Khātumāngālī, which traditionally was formerly a vast lake reclaimed for the use of man by the saint Mañjśīri cutting the southern bank, and the escaping water was thus named the Bhāgmatī or 'the fleeing one'—the present name of the river.

and *sālī<sup>10</sup>* resin incense. The priest deposits these articles in the midst of a plate of water, in the above-named order, ignites the incense and spice which occupy the top of the pile, and then chants the following short prayer :—“ Hail Paramēśvara Nāgarājñ, Paramount King of Nāgas, “ and ye Nine Nāgas !<sup>11</sup> I pray you to receive these offerings and to bless us and our crops.”

Frog-worship, on the other hand, is performed on the seventh day of the month of Kārtik (October), and usually at a pool, which is known to be frequented by frogs ; although it is not essential to the efficacy of the rite that a frog be actually seen at the time of performing the ceremony. For this service also a Nēwār priest is necessary, who, after careful ablution of face and hands, places in five brazen bowls a dole consisting respectively of rice, flowers, milk and vermillion, *ghī* and incense, and water. Lighting the pile of *ghī* and incense the priest says: “ Hail Paramēśvara Bhūminātha ! I pray you receive these offerings and to send timely rain, and bless our crops ! ”

The title of Paramēśvara is given to the Nāgas, Frogs and all the other Nēwār divinities ; but Bhūminātha, ‘Lord or Protector of the Soil,’ is specially reserved for the Frog. Owing to its sacred character, the Frog is held by the Newārs in special reverence, and every care is taken not to molest or injure it. But despite its semi-divine nature the Nēwārs, like other Buddhists, believe that the frog, as well as the Nāga, is within the cycle of re-births.

#### THE TRADITIONAL MIGRATION OF THE SANTAL TRIBE.

BY L. A. WADDELL, M.B., M. R. A. S.

It seems to me that the current story preserved by the Santals, or Saontars,<sup>1</sup> of their advance from Ahiri or Ahiri-pipri, via Chhai and Champa, to their present location is manifestly a record of actual tribal progress, not, as is usually believed, from one part of the Hazāribāgh Hills to another — where indeed there could have been practically no Hindu pressure exercised, — but from the central alluvial valley of the Ganges south-westwards to the hills, under pressure of the Aryan invasion of the valley from the north. For, in this part of the Gangetic valley, I find ancient territorial names in keeping with this story of migration.

Moreover, the names of the Hazāribāgh *parganas*, which have been identified with certain of these legendary lands, present many difficulties in the way of their acceptance in interpretation of the story, even as a record of recent hill-migration. Ahiri could never become corrupted into Ahiria, or vice versa. The Chhai *pargana* of Hazāribāgh is a remote hilly tract, from which there could have been no desire on the part of the earlier Hindus to dispossess the Santals. Besides, the greater part of it is still under primitive forest, unenlivened, and in the occupation of the Santals. The name is more likely to be a transplantation to their new home of their old country name, from a desire to retain the old home associations, such as is observable in colonists of all nationalities. The Champa *pargana* of Hazāribāgh is situated on the high central plateau occupied by the semi-aboriginal Ujjians and Mundas, who seem to be the autochthones of that area, and to which location it is generally believed the Santal tribe never penetrated.

The tracts, which I would identify with those of the story, are the following. The Ahir, or herdsman-tribe, was the dominant race in the Bihar section of the Gangetic valley in the later pre-historic period. The Ahiri-country extended from about Bonaros eastwards to the Kusi river, and lay mainly to the north of the Ganges. The greatest stronghold latterly of the Ahirs and Gwāllas was at Hardi in the Darbhungrā District, where their heroic chief Lōrik is

<sup>10</sup> *Shorea robusta*.

<sup>11</sup> The Nine Nāgarājñas are usually given as (1) Ananta, (2) Vāsuki, (3) Karkotā, (4) Padma, (5) Mahāpadma, (6) Kukūra, (7) Takshaka, (8) Śālikhna, and (9) Batuu.

<sup>12</sup> *Saontar* seems to be the correct spelling.—ED.

now worshipped as a god, and his exploits still sung by the Gwâlâs and Ahirs of Bihâr and Northern Bengal. This Hardîgarh may, in fact, be the Haraduttie and Hurredgarhi of Col. Dalton's version of the legend.<sup>2</sup>

Pipri is a very common village name all over Bihâr;<sup>3</sup> but a well-known pre-Aryan settlement named Pipri exists near the south bank of the Ganges near Chunâr, and was figured by Mr. Nesfield in the *Calcutta Review* for January 1888 in connection with his article on the semi-aboriginal Mushâris, or Musâhars. It was originally a stronghold of the Cheroes, who were dispossessed by the Ahirs under Lôrik. And this is very probably the Ahiri-pipri of the Santal story; but it would be worth while enquiring from Mr. Grierson, or some other correspondent well-acquainted with the Trans-Gangetic portion of North Bihâr, whether there be another famous Pipri thereabouts, near Hardî, specially associated with Lôrik and his Ahirs.

Chhai is the old *pargana* of that name, in the modern Bhâgalpur District, 489 square miles in extent, south of the Ahirî stronghold of Hardî and bordering the Ganges. From its *jhâl*-traversed aspect it was probably in those days a *dub*, or an island, between the Ganges and the combined Gañgâk and Ghagrâ rivers.

Directly opposite Chhai, across the Ganges to the south, is the old kingdom of Champâ, now generally corresponding to the Cis-Gangetic portion of the modern district of Bhâgalpur. Champâ was one of the earliest Hindu settlements in the lower valley of the Ganges — according to Hiuen Tsiang's account it "was one of the first cities founded in Jambudvîpa,"—and it was still the name of the country at the time of Fa Hian and Hiuen Tsiang's visits in the 5th and 7th centuries A. D. It now survives in the name of the old section of Bâhgalpur town, which is called Champânagar and Champâpuri. The "Khaîrûgarh" of Col. Dalton's version, and one of the recorded pass-words of the tribe, is evidently the fortified hill of Khêriyâ about twelve miles south-west of Champânagar, and an outlier of the Hazâribâgh section of the Vindhya range.

The Santal story also tells us that when "the Hindus drove them out of Champâ they (the Santals) established themselves in Saont," whence they have derived their present tribal name. The migration hero referred to was evidently southwards into the adjoining hilly tract, extending from Southern Champâ, through the eastern part of the Hazâribâgh District, to the borders of Midnapur District and the Upper Damuda Valley, in the south of which is said to be situated the village, or land, of Saont, though its exact situation does not seem to be known.

It may be worth considering, however, whether this name of Saont is not really related to their holy hill of Sâet Sikar (the scene of the Jina Pârvanâtha's *nirvâna* and therefore also called by his name), towering high above their holy river, the Damuda.<sup>4</sup> Sâet is the Sanskritized form in which the name has been fixed in the earlier Hindu books. Saont may, therefore, not impossibly be the original name of their holy hill, which is in the very centre of their modern location. In this hilly tract, centring around Sâet Sikar, the tribe remained, hemmed in more and more by Bengali encroachments till quite recent times, when Government interference rendered it possible for the tribe to re-emerge on to the skirts of the Ganges Valley.

Their deified mountain Marang Buru, or 'the Great Hill,' is distinctly specified in Colonel Dalton's version to have been encountered after the expulsion of the tribe from Champâ, and it is also stated to have been the god of the Mûndâs, whom the Santals found already in occupation of the Hazâribâgh plateau. This pre-eminent hill must surely have been the graceful mountain of Sâet Sikar (Parasnâth)—the culminating peak of this portion of the Vindhya range, and these savage refugees naturally worshipped the hills which sheltered them

<sup>2</sup> Dalton's *Ethnology of Bengal*, p. 207 ff.

<sup>3</sup> It means the village 'of the pipal tree' (*Ficus religiosa*).

<sup>4</sup> Danûda is a Santal word meaning 'the Home Water or Home-River.' The Brahmins have Sanskritized it into Dâmôdar, the only word in their mythology to which it bore any resemblance; and as Dâmôdar is a title of the god Krishna, this river is now held by Hindus to be Krishna himself!

securely from their Hindu enemies. Their other god's name Môrêkô, may be the Môrêkâ River, which traverses this area and whose course is beset by numerous hot springs, still worshipped by the aborigines. These in the winter mornings belch forth great clouds of sulphurous steam, marking their site from afar.

I have no doubt that the other minor names of the story, and most of the fort-names which enter into the tribal pass-words, will be found still current as territorial names, or in the traditions of the Ahirs and Gwâlîs, if only searched for in the tracts here indicated.

It will also be noticed that such a progress of the tribe, as that herein indicated, takes them from the base of the Himalayas to their present location, thus accounting for the 'Turanian' element in their speech.<sup>5</sup>

#### MISCELLANEA.

##### SOME DATES IN THE CHÂLUKYA-VIKRAMA-KALA.

The Western Châlukya king Vikramaditya VI. sought to supersede the use of the Saka era by an era which was named after himself the Châlukya-Vikrama-kala and Châlukya-Vikrama-varsha, and the first year of which was the first year of his own reign, viz. the Anâlu or Nala sañvatsara, Saka-Sañvat 999 current, = A. D. 1076-77.

According to Sir Walter Elliot's *Gāndhâra-Deâ Inscriptions*, Vol. I. p. 255, the earliest date in this era is one of Chaitra krishna 5, in the first year of it, contained in an inscription, which does not refer itself to any particular reign, at the temple of Kadambâśvara at Arajeshwar in the Hângal Tâlukâ, Dhârwar District. Prof. Kielhorn has recently calculated this date; with the result that the details, as taken by him, do not work out correctly (page 10 above, No. 3). He took them, however, from the reading which I myself gave (*ante*, Vol. VIII. p. 190, No. 4), from the transcript in the *Elliot Collection*. And I now find, from an ink-impression, that the record is dated, as plainly as could possibly be, — not in the first year of the era, as represented by Sir Walter Elliot's copyist, — but in the sixty-first year of it. The original has — śrinach-Châ-

lukya-Vikrama-kâlada 61ney=Anâlu-sañvatsara-da Chaitra-bahula-pañchamî-Mungalavîra-Mêsh-(ha)-sañkrânti-ryatipâttad-andu. And these details work out quite correctly. The year is Saka-Sañvat 1059 current. By Prof. Keru Lakshman Chhatre's tables, the given *tithi* ended at about 21 gh. 10 p., = 8 hrs. 28 min., after mean sunrise (for Bombay), on Tuesday, 24th March, A. D. 1136. And the Mêsha-sañkrânti occurred, while that *tithi* was current, at about 56 ghatîs, :: 22 hrs. 24 min., on the Monday, and, on account of the lateness of the hour, would be celebrated on the Tuesday.

This date is, in reality, one of a few which shew that an attempt was made to continue the era after the end of the reign of Vikramaditya VI.

These dates may be divided into two classes:—

A. — Some of them shew simply a continuation of the Châlukya-Vikrama-kala. To this class belongs the Arajeshwar date, mentioned above. And other instances are to be found in this Journal, Vol. VIII. p. 193, Nos. 37 to 39, and 41 to 43.

Of these, Nos. 41, 42, and 43, of the sixty-first, eighty-fourth, and ninety-fourth years, are already verified.<sup>1</sup> And I can now verify No. 37.

<sup>5</sup> [I have referred this article to Mr. Grierson, who seems to disagree with Dr. Waddell. He writes:—"I know of no Pîpri in North Bihar. There is said to have been a Pîpri and a Hardî in Gayâ, but they are mythical and solely due to the desire which each Bihar district has of appropriating Lôrik to itself. Hardî is really in Bâli. I should say that the Ahirs were more common in South Bihar. I do not remember any place called Hardî in Darbhanga, but it is twelve years since I was there. Lôrik is not much known east of the Ganges. The story is essentially Western Ganjik and South Gangetic. Shâhibûd and Gayâ are full of it." So also are Siran, Balia and Benares. The favorite Darbhanga legend is the Dusâlî one of Salâs. There will be a good Ahir legend of South Bihar in the articles now being printed on Tul'st-Dâs."—Ed.]

<sup>1</sup> I mean, to the extent of showing that the records really exist. The point whether the details work out correctly, is not of present importance.—I think that, as a matter of fact, the majority of these dates will not work out correctly. But, as Prof. Kielhorn has indicated (page 111 above), this is the case with many of the dates of this period. And the records containing them are not necessarily to be stamped as not genuine on that account.—From more ample experience of the work of Sir Walter Elliot's copyist, I consider it waste of time and trouble to calculate dates, the details of which depend solely on his transcripts. His versions may be true and correct in the majority of cases. But I have come across too many instances in which he has taken liberties with the texts of the originals.

This record, at the temple of Rāmēśvara at Hiré-Muddanur in the Nizām's Dominions (*Elliot MS. Collection*, Vol. I. p. 700), really does refer itself to the reign of Bhūlōka-Somēśvara III., and belongs to his fourth year; but it is, nevertheless, dated (from an ink-impression)—śrimach-Chāluṣya-Vikrama-varshada 54neya Saumya-saṁvatsarada Pushya-su(su)-12-Somavārad-andin=uttarāyaṇa-saṁkrānti-parbha(rvva)-nimittadīn. The year is Śaka-Saṁvat 1052 current.

And I can add the following five instances:—

In an inscription on a pillar at the temple of Virūpāksha at Kurtakotī in the Gadag Tālukā, Dhārwar District, which does not refer itself to any particular reign, the date (from an ink-impression) runs—śrimach-Chāluṣya-Vikramakalada Sa(śa)ka-varsha 1048neya Parabhava-saṁvatsarada Jyēṣṭhad=amavāsyē Somavāra śrīyya-grahanañada tat-kālikado]. The year is Śaka-Saṁvat 1048 expired,—the first year of the reign of Somēśvara III. It is also the fifty-first year of the Chāluṣya-Vikrama-kāla; but the writer of the record, though apparently intending to quote this fifty-first year, omitted after all to do so.

Another inscription at Araleshwar, on the *makara-torana* of the temple of Kadambēśvara, which does not refer itself to any particular reign (*Elliot MS. Collection*, Vol. II. p. 594), contains two dates. The first of them is in the Vibhava saṁvatsara, the thirteenth year of the Chāluṣya-Vikrama-kāla. The second, not fully transcribed by Sir Walter Elliot's copyist, runs (from an ink-impression) — [śrima\*]ch-Chāluṣya-Vikramakalada 52neya Plavaṅga-saṁvatsarada Vaiśākha-suda-(read suddha)-10-Bri(bri)havārad-andu. The year is Śaka-Saṁvat 1050 current,—the second year of the reign of Somēśvara III.

In an inscription which is now stored in the Kachēri at Lakshmēshwar, within the limits of the Dhārwar District, the date of a supplementary record, which does not formally refer itself to any particular reign, runs (from an ink-impression) — śrimach-Chāluṣya-Bhūlōkamalla-varshada 53neya Kilaka-saṁvatsarada Śrāvana-su(su)ddha-pañchamit-Ādīvārañ sōma-grahanañ-andu.<sup>2</sup> Here two things are mixed up,—the fifty-third year of the Chāluṣya-Vikrama-kāla,

and the third year of the reign of Bhūlōkamalla-Somēśvara III. The year is Śaka-Saṁvat 1051 current.

An inscription, which does not refer itself to any particular reign or reigns, on a beam in the *madhyarāṅga* of the temple of Sarvēśvara at Narēgal in the Hāngal Tālukā, Dhārwar District, contains two dates. The first is in the month Pausha of the Viśvāvasu saṁvatsara, which was, and is quoted as, the fiftieth year of the Chāluṣya-Vikramā-varsha. The second (from an ink-impression) runs—55neya Sādhāraṇa-saṁvatsarada śrāheyo!; the words *Chāluṣya-Vikramavarshada* are intended to be supplied from the first date. The year is Śaka-Saṁvat 1053 current,—the fifth year of the reign of Somēśvara III.

And a third inscription at Araleshwar, on a pillar in front of the gateway of the temple of Kadambēśvara (*Elliot MS. Collection*, Vol. II. p. 601; where, however, the year and *saṁvatsara* are not given, and *Pushya* is given instead of *Jyēṣṭha*), contains two dates, of which the first (from an ink-impression) runs—60neya Rākshasa-saṁvatsarada Jyēṣṭha-(read *Jyēṣṭha*)-sudhā(*read suddha*)-puṇḍami-Somavārad-andu. The record does not refer itself to any particular reign. And the words *Chāluṣya-Vikramakalada* or *varshada* were omitted by the writer. But there can be no doubt that the year is the sixtieth year of the Chāluṣya-Vikrama-kāla, which was the Rākshasa saṁvatsara, Śaka-Saṁvat 1058 current, and the tenth year of the reign of Somēśvara III.<sup>3</sup>

With these records we may also class an inscription on a stone built into a *mandapa* at the Mālasthānēśvara temple at Nādēndia in the Narasāravupēta Tālukā of the Kistna District, Madras Presidency. It does not refer itself to any particular reign. But the date (from an ink-impression, which reached me from Dr. Hultzsch after the rest of this note was written) runs—śrimach-Chāluṣya-Vikrama-varsha 2neya Plavaṅga-saṁvatsara Bhādrapada su(su) 1 Bri(bri)-havāra. Here,—unless *Vikrama*<sup>o</sup> is a mistake for *Bhūlōkamalla*<sup>o</sup>, which seems, on the whole, not so probable as the other alternative, though the writer very possibly had also the second year of Bhūlōkamalla running in his mind,—*2neya* is

<sup>2</sup> The eclipse, of course, did not occur on the specified titthi.

<sup>3</sup> The second date in this record is—15neya Khara-saṁvatsara[da\*] Chaitra-su(su)-5-Somavārad-andu. Here, there is no reference to any particular reign; but the Khara *saṁvatsara* must be Śaka-Saṁvat 1094 current,

which was the fifteenth year,—or properly the sixteenth,—in the reckoning of the Kalachurya king Bijjala. And it is possible that the whole record was put on the stone at that time.—In this second date, Sir Walter Elliot's copyist has given *16neya*, instead of the *15neya* which the original has.

a mistake for 52neya; the Plavariṇga *sāṃvatsara* was Śaka-Samvat 1050 current,—the second year of the reign of Sōmēśvara III.

B.—The dates of the second class shew an imaginary continuation of the reign itself of Vikramāditya VI., as well as a continuation of the era.

Of this there is an indisputable instance in the inscription on a stone lying on the road on the north of Kyasanur in the Hāngal Tālukā, Dhārwar District (*Elliot MS. Collection*, Vol. I. p. 636; and *ante*, Vol. VIII. p. 193, No. 40). The preamble contains the words śrimat-[T\*]ribhu-vanamalladevara vijaya-rājyam=uttar-ottar-abhi-vridhdi-(read "vridhdi)-pravardhamānam=ā-chandr-drkha-tāram barāñ saluttam-ire, which do expressly refer it to the reign of Vikramāditya VI. But, as regards the date, the words Chālu-kyā-Vikrama-sakha (sic), which I gave when I first noticed this date, are a pure invention of Sir Walter Elliot's copyist. What the original really has is (from an ink-impression) simply — aivat-ēteneya(read aivatt-ēleneya) Paridhāvi-sam-vachcha(tsa)rada Chaitra-sudhda-(read śuddha)-parnchami-Brēhaśpati( read Brīhaspati)vārad-āndu. The *sāṃvatsara* was the fifty-seventh year of the Chālu-kyā-Vikrama-kāla, and the seventh year of the reign of Sōmēśvara III. And the year is Śaka-Samvat 1055 current.

And there is another equally clear instance in an inscription near the large tank at Hunagund in the Bankapur Tālukā, Dhārwar District. The preamble refers the record, in just the same way, to the reign of Vikramāditya VI. But the actual date (from an ink-impression) is — śrimach-Chālu-kyā-Bhūlōkamalla-varshada Sneya Saumya-samvatṣa . . . . . spatiśvāra-mūm=uttarāyana-samkrāmaṇa-vyatipātarā kūḍida punya-tīthiyō. The year is Śaka-Samvat 1052 current,—which was properly the fourth, not the third, year of Sōmēśvara III.

If reliance may be placed on the transcripts, the following records also, though dated in years which fall within the reign of Sōmēśvara III., similarly refer themselves to the reign of Vikramāditya VI.—An inscription at the temple of Bhōgēvara at Gobbur in the Raichur Tālukā, Nizām's Dominions, dated in the fifty-second year, the Plavariṇga *sāṃvatsara*, in the month Jyēṣṭha falling in A.D. 1127 (*Elliot MS. Collection*, Vol. I. p. 623); an inscription at the temple of Hanumanta at Kanapur in the Kōlhāpur territory, dated in the fifty-fourth year, the Sōmēśvara *sāṃvatsara*, in Vaiśākha falling in A.D. 1129 (*Ibid.* p. 627); an inscription at the temple

of Kallēśvara at Narēgal in the Rōy Tālukā, Dhārwar District, dated in the month Pausha of the same *sāṃvatsara*, coupled, not with the fifty-fourth year of the Chālu-kyā-Vikrama-kāla, but with Śaka-Samvat 1051 (expired) (*ibid.* p. 630); and an inscription at the temple of Samkaralinga at Kurtakōti in the Gadag Tālukā, Dhārwar District, dated in the Paridhāvin *sāṃvatsara*, coupled, not with the fifty-seventh year of the Chālu-kyā-Vikrama-kāla, but with Śaka-Samvat 1054 (expired) (*ibid.* p. 638). As regards these records, however, I have to remark (1) that I cannot make out such a date in the ink-impression, which I have seen, of the Kurtakōti inscription; and (2) that, whereas the *Elliot MS. Collection*, Vol. I. p. 626, represents an inscription at Lakshmēshwar as similarly referring itself to the reign of Vikramāditya VI., and as being dated in the fifty-second year, the Plavariṇga *sāṃvatsara*, I find, from an ink-impression, that the original refers itself, as plainly as could possibly be, to the reign of Viśe-Sōmēśvara IV., and that the Plavariṇga *sāṃvatsara* is mentioned as the second year of his reign.

It may be useful, to give here the latest date, known to me, that is undoubtedly attributable to the actual reign of Vikramāditya VI. There are several records dated in his fiftieth year, the Viśvāvasu *sāṃvatsara*, which was Śaka-Samvat 1048 current. And the latest of them is an inscription at the temple of Sarvēśvara at Narēgal in the Hāngul Tālukā, Dhārwar District (*Elliot MS. Collection*, Vol. I. p. 613). The name of the reigning king, in the preamble, is illegible; but there is no doubt that the biruda Tribhuva-namalladēva stood there, in the usual manner. And the date (from an ink-impression) runs — śrimach-Chālu-kyā-Vikrama-varsha[da\*] 50neya Viśvāvasu-samvatsaranda Māgha-sudhda-(read śuddha)-saptami-Sōmavārad-āndu samasta-punya-tīthi-gaḥ . . . . . The date does not work out satisfactorily. Thus:—The year is Śaka-Samvat 1048 current. And the given *tīthi* ended at about 2 *ghatis*, 5 *palas*, = 50 minutes, after mean sunrise, on Sunday, 3rd January, A.D. 1126; and so it cannot be connected with the Monday at all. This is the more remarkable, because, though the *aksharas* are now illegible, the *tīthi* was evidently described as an emphatically auspicious one; in consequence of which, one would imagine, special care would be taken to compute all the details accurately. Still, there is nothing else in the record, to lead to its being looked upon as not genuine.

J. F. Fleet.

28th June, 1893.



## ASOKA'S SAHASRAM, RUPNATH AND BAIRAT EDICTS.

BY G. BÜHLER, PH.D., LL.D., C.I.E.

THE subjoined new edition of the Sahasram and Rūpnāth Edicts has been made according to most excellent materials, rubbings (A) and paper-casts (B) made over to me by Dr. J. J. F. Fleet. The casts show the letters reversed in high relief and indicate even the smallest flaws, abrasions and exfoliations in the rocks. It is in fact chiefly owing to them that a really trustworthy edition has become possible. Though, thanks to Sir A. Cunningham's kindness, a direct photograph of the Sahasram rock and a very fine rubbing of the Rūpnāth inscription were available for the first edition,<sup>1</sup> they could not render the same services. For, the nature of such reproductions makes it impossible to answer a good many questions, which the decipherer must put to himself. They give merely surface-views, and necessarily leave one in doubt regarding the depth of the strokes and the minor details of the state of the stones. Nevertheless, one portion of the old materials, the photograph of the Sahasram rock, still retains a considerable value. For, since it was taken, the rock has suffered a good deal. Pieces have peeled off at the edges of the old exfoliations, and a new one has formed. Thus, to the left of the old exfoliation the letters *vāñ ā* have disappeared in line 1, and, on its right side the signs *-yāni savachhal-*. Similarly line 2 has lost, after *sādhike*, a stop and the syllable *am*, and to the right of the exfoliation the letters *t.-ēna cha ahta*. The new exfoliation has destroyed some letters in the middle of lines 6-8.<sup>2</sup>

The most important changes in the text of the Sahasram Edict, which the new edition exhibits, are l. 2, *sadvachhalē* for *savichhalē*, *sāñ[ā]* for the conjectural *husam te* and l. 8, *-i*, i. e., *ti*, for *yi*. With respect to the first word it must be noted that the paper cast proves distinctly (1) that there is no *Anusvāra* after the second sign, (2) that the shape of this second sign slightly differs from that used for *vi*. The corresponding passage of the Rūpnāth Edict has according to B quite distinctly *chhavachharē*, which represents exactly the Sanskrit *shadvatsaram*, "a period of six years." There is not the slightest doubt that the sign  may

be equivalent to  and  , and that it is possible to read *sadvachhalē*. The form *sad* for Sanskrit *shad* occurs in the dates of the Pillar Edicts I.—VI., where we have *sad-u-visati* "twenty-six," and it must be noted that the dialect of the Pillar Edicts and of the Sahasram inscription is the same. The forms *tadatva* (Kālsi, Dhauli, Jaugada X.), *dvo* (Girnar I.), *dve* (Girnar II.), and *dvādasa* (Girnar III., IV.) prove that groups with *va* are admissible in the ancient Pāli of the inscriptions just as in that of the Buddhist scriptures.<sup>3</sup> Hence the word *sadvachhalē* is also grammatically unobjectionable.

These reasons appear to me sufficiently strong to warrant the assertion that the reading *savichhalē* can only be upheld in defiance of the fundamental principles of philology. He who still adopts it, has first to select an interpretation of the second sign which yields a word without any meaning, and next has to emend it as well as the perfectly intelligible form of the Rūpnāth version.<sup>4</sup> I, of course, have to plead guilty to having committed both these mistakes. My excuse must be that in 1876 I was still under the erroneous impression that the Aśoka

<sup>1</sup> *Ante*, Vol. VI. pp. 149ff. The facsimile of the Rūpnāth version is an exact reproduction of the rubbing, which has not been touched up or corrected in any way.

<sup>2</sup> For further details see the notes to the transcripts.

<sup>3</sup> See E. Müller, *Simplified Grammar of Pali*, p. 54.

<sup>4</sup> It is quite possible that the lovers of emendations will point to the readings *savachhalē* or *savvachhalē* in the Mysore versions, as to proofs for the necessity of correcting those of Sahasram and Rūpnāth. I have shown in my paper on the new inscriptions, to be published in Dr. Hultzsch's continuation of the *Epigraphia Indica*, that *sa* and *sāñ* may likewise be equivalents of Sanskrit *shad*.

inscriptions required corrections in every line, and were full of the most absurd mistakes. Thanks to Drs. Burgess and Fleet, it is now evident that they have been well incised and that most of them show only few and trifling mistakes. Moreover, the necessity for, nay the inclination to make, extensive or even more frequent alterations disappears, in the same degree as the character of the language and the contents of the edicts come to be better understood. The retention of the forms *sadvachhalé* and *chhavachharé* with the sense of "a period of six years" has, of course, a most important bearing. With this explanation it appears that the Beloved of the gods had been an adherent of the Saṅgha not about four, but about nine years, and that when the inscriptions were incised his reign must have been longer than those of most of the later Maurya princes.

With respect to the substitution of the reading *sam*[*ā*] for Dr. Bhagvānlāl's conjectural emendation *husam te*, I have to add that M. Senart has vindicated its correctness long ago,<sup>5</sup> and has been the first to recognise that the reading of the Mysore versions *samdnā*, the present participle of the Ātmanēpada of the verb *as*, fully agrees.<sup>6</sup> I must also acknowledge that the division of the words *likhāpayāthā* (l. 7) and *likhāpayatha* have been taken over from his edition.

Turning to the Rūpnāth version the most important new readings are *sātilēkñi* for *sātirakēkñi*, *adhatiyāni* for *adhitisāni*, and *sayha up.te* for *saṅgha-papite*, all in line 1. M. Senart had long ago given *sāti(lō)kñi*. Dr. Fleet's paper-cast shows that the indistinctness of the sign is due to an attempt at correcting the Magadhi *sābilēka* to *sātirikā*, which the ancient dialect of the Central Provinces; no doubt, required. My old reading *adhitisāni*, on which I based one half of the historical deductions given in the introduction to my first edition, has been objected to by Professor Oldenberg and afterwards by M. Senart, who have proposed *adhitiyāni* or *adhatiyāni* equivalent to Pāli *adhatiya* or *adhatoyya* "two and a half." The paper-cast certainly makes the second form very probable, and the distinct reading of Mr. Rice's Brahmagiri version *adhatiyāni* fully confirms it. With respect to the third change, I must confess that, looking now at my old facsimile, I cannot understand how I ever came to read *papite*. The first letter is their clearly an *u*, not a *pa*. But, I fear, the recognition of the truth has only come to me, after seeing the Mysore versions, where Mr. Rice has at once given correctly *upayite*. The paper-cast of Rūpnāth shews *up.te* quite plainly, but it proves also that the vowel attached to the second consonant has been destroyed. There are flaws both to the right and to the left of the top of the *pa*, one of which in the rubbing has assumed the appearance of an *i*. But, the real reading of the stone was probably *upātā*. The new division of the words *lākhapētavaya-ta* has been taken over from M. Senart's edition. The text of the fragments of the Bairāt Edict has been prepared according to two impressions on thick country paper, likewise sent to me by Dr. Fleet. They shew the shallow letters reversed, and give a faithful picture of the state of the rock, which apparently has a very uneven surface, and has been greatly injured by the peeling of the uppermost layer. The letters are very large, between an inch and a half and two inches high, but few among them stand out quite clear.

I am unable to give at present a new translation and discussion of the contents of the New Edicts, since that would necessitate a reproduction of the exact text of the Mysore versions according to Dr. Hultzsch's new impressions, which I have agreed to reprint only after my article on the Southern edicts has been published in the continuation of the *Epigraphia Indica*. But, there are two points on which I must say a few words. First, I must point out that the position of those scholars, who deny the identity of the Dēvānām Piye of the New Edicts with Dēvānām Piye Piyadasi, has become exceedingly difficult and precarious since the discovery of the Mysore versions. For, there a brief *rīsumē* of Asoka's well-known Dharmma is tacked on to a free reproduction of the contents of the Salusrām and Rūpnāth texts, and the writer gives a

<sup>5</sup> *Ants*, Vol. XX. pp. 154ff.

<sup>6</sup> See, *Notes d'Epigraphie Indienne*, No. 4, p. 11 (*Jour. Asiatique*, 1892, p. 482).

portion of his signature in the Northern characters, used in Gandhāra and in the Panjab. We now know that their author, Devānām Piye, was a king who ruled from the extreme Northwest of India as far as Magadha in the East and Mahishamandala in the South, and who not only used in his inscriptions many of the phrases and terms peculiar to Piyadasi, Beloved of the gods, but also tried to spread those particular principles of morality, which the third Maurya king recommended to his subjects as the Dharma ensuring endless merit and bliss in heaven.

Secondly, as the heading of Dr. Fleet's facsimile, published with this paper, mentions "the year 256," I think it only right to say a word regarding the question, how the passages with the numerals are to be interpreted, and to state more distinctly, than I have done on other occasions, that neither the objections raised against my translations nor the new explanations substituted for them by Professor Oldenberg and M. Senart,<sup>7</sup> tempt me to give them up. Further researches have, however, taught me that the sentence of Sahasram, *iyan cha sa[sū]-vane Viruthēna; duvē sapānīndlātisatā vivuthā ti*, may be appropriately rendered into Sanskrit (as Professor Pischel first demanded) by *iyan cha śrāvāṇā Vyushṭena [kritā] duvē shatpañchāśada-dhikāsatā [varshānām] vyushṭe iti*. For *vyushṭa*, an irregular form of the participle passive of *vivas*, certainly occurs with the sense of "passed away, elapsed." Thus we read in the Gobhila Grīhyasūtra II. 8, 8, *jananāl daśarātrē vyushṭe śatarātrē sānvatsaré vā nāmadheyam* || "When a period of ten (days and) nights, a period of one hundred (days and) nights or a year has elapsed, the name-giving (takes place)." <sup>8</sup> Further, I will state that when I render *ati* by *adhika*, I simply mean to declare the meaning of the two words to be equivalent. *Ati* appears not rarely for *adhi* in the older language. Thus we have *rājātirāja*<sup>9</sup> for *rājādhirāja*, *atipadū śakvari* "a Sakvari verse with a foot in excess," Mahābhāṣya, Vol. IV. p. 139 (Kielhorn)<sup>10</sup> and so forth. Finally, the omission of *varshānām*, which has caused such difficulties to my two critics, appears to me quite in keeping with the character of the ancient Indian prose, where with numerals nouns like "cows, men, pieces of gold" and so forth are frequently omitted, provided that some other word, which occurs in the sentence and is incompatible with the *śakya artha*, makes it necessary to supply the omitted word by *lakṣaṇā*. This incompatible word is in our case *vivuthā* 'elapsed,' which requires a noun denoting a period of time to be understood. \*

The new explanations of Professor Oldenberg and M. Senart are made unacceptable by various hazardous assumptions. Both scholars separate *sattā*, which they take to be the representative of *sattvāḥ*, from the numerals and assume that, among the remaining syllables *sapānīndlātī*, *sa* stands for *sa[tā]* (100) and *paññā* for *paññā[sa]* (50). They further emend *lā* to *chhā* (6) and explain the final *ti* by *iti*. The result is, *duvē sa[tā] paññā[sa] lā[chhā] ti satā vivuthā ti* or in Sanskrit, *duvē satā pañchāśat shad iti sattvā vyushṭā iti*, which

<sup>7</sup> Zeitschrift der D. Morg. Gesellschaft, Vol. XXXV, pp. 474 ff., and Ind. Ant. loc. cit.

<sup>8</sup> The passage has been correctly rendered by Professor Oldenberg, Sacred Books of the East, Vol. XXX. p. 57. Professor Knauer's translation, "Ist von der Geburt der zehnte Tag oder der hunderterste oder auch ein Jahr angebrochen, involves two mistakes against the grammar, as *daśarātra* does not mean "the tenth day" nor *śatarātra* "the hundredth." Moreover the words "Ist . . . ein Jahr angebrochen," i.e. "has a year begun" do not express what the author means to say. The commentators, of course, correctly explain *vyushṭe* by *atikrāntē*.

<sup>9</sup> This is the form which occurs invariably on the coins and inscriptions of the Indo-Skythian period, see e. g. Epigraphia Indica, Vol. I. pp. 286 and 291, No. VIII. and No. XIX.

<sup>10</sup> With respect to M. Senart's other objections I may add that he is quite right in saying that "two by-fifty-six-exceeded-hundreds" for "two hundreds exceeded by fifty six" is not a good or correct expression. But the Hindus are very loose in the use of their compounds, and similar bad idioms, where an independent word has to be connected not with a whole compound but only with one of its parts, are not rare. In the second edition of his Sanskrit grammar, para. 1816, Professor Whitney has collected a few examples among which Manu's (VI. 54) *dārupātrām cha mīnmayam* is the most striking. I have given a few others in the Zeitschrift der Deutschen Morgenländischen Gesellschaft, Vol. XL. pp. 532 and 544. Among them *andheriyakulē vaseam* is from the Pali, where, by the bye, they are even more common than in Sanskrit. In the dates of the inscriptions a good many turns occur, which are much worse than Asoka's little slip. Thus we have, *śrīvīkramādīlātīsānvatsaraikavayadhikāśataikādājeshu* for Vikramasānvat 1199, and in the Aihole inscription. ante, Vol. V. p. 70, in order to express the figure 3735,

*trishasatu trishasasashnu bhāratād dharvād itah!  
saptibdaśatayuktēshu gateśhv abdēshu gañchāsu ||*

It lasted some time, until the verse was correctly interpreted.

means according to Professor Oldenberg "256 beings have passed (into Nirvâna)," and according to M. Senart "256 men have been sent forth on missions."

My special objections against this very unceremonious treatment of the text are, (1) that cardinal numerals are never shortened, in the manner assumed, neither in ancient nor in modern Indian inscriptions,<sup>11</sup> while in those of the seventh and later centuries the first syllable of an ordinal is put occasionally for the whole, see e. g. *ante*, Vol. XIII. p. 84, l. 40, and Vol. XV. p. 340, l. 57, where *dvi* occurs for *dvitiya*, (2) that, to judge from the analogies, furnished by the forms *sad-u-visati* and *ā-saṁ-māsikē* in the Pillar Edicts, the form *chha* is not admissible in the dialect of the Sahasrām inscription, and (3) that the phrase *duvē sa[td] pañmā[sa] [chh]ā* would not be idiomatic, *chha* being required instead of *chhd* *ti*. The meaning, which Professor Oldenberg elicits by his remarkable interpolations and emendations, is more curious than interesting. M. Senart's translation is on the contrary very interesting, and would make the passage historically valuable, if it could be upheld. This is, however, not possible, because it rests on the same doubtful assumptions as Professor Oldenberg's, and because the proofs for various minor auxiliary statements, such as, that *vivas* means 'to depart on missions,' and *vivukha* 'missionary,' and that the Rūpnāth text has the reading *vivasētarīyē*, have been omitted. Under these circumstances I can only adhere to my former interpretation, which makes it unnecessary to do violence to the authentic text. And it is a matter of course that I still hold the passage to refer to the time elapsed since Buddha's death and the 257th year after Buddha to coincide with the last of Aśoka's reign. As according to the beginning of these edicts Aśoka's connection with the Buddhists had lasted upwards of eight years, his conversion falls about the twenty-ninth year of his reign.

The Sebastian • Edict.

Dévânâm Piyê hê . . . .	Dévânâm - Piyê-hê-vah - áhâ [:] gáti[16]káni <sup>12</sup> aðhati[9]áni <sup>13</sup>	Dévânâm Piyê áhâ [:]
ani   anh upâsa- kê <sup>1</sup> sumi   n[a] <sup>2</sup> ohu bâdhâm pa[la]kamte [1] sadvachhal <sup>3</sup> sâdhi[k] <sup>4</sup>	va-ya <sup>14</sup> - sumi - pâkû <sup>15</sup> [sa][va]k <sup>16</sup> nô-chu bâdhî <sup>16</sup> pakatê[:] <sup>17</sup> sâtîlêkê - chu- chhavacharê ya sumi- hakam <sup>17</sup> sagha <sup>18</sup> .. up.fe <sup>19</sup> [1] bâdhî- chu <sup>20</sup> pakatê bâdhâ ch.	sati . . . . . [1] vasan[i] ya haka <sup>21</sup> upâsa- kê n . . . . bâdhâ[m] [2] a[m] mataya
[ët . . . . lêna   [J]ambudipasi   ammisam dêvâ   sam[tâ][2] munisâ misam dêv. .	[.] Y[i] <sup>21</sup> - imâya - kâlâya - Jambudipasi amisa-dêvâ - husu tê - dâni m[i]s. kat <sup>22</sup> [.] Pakamasi - hi-ësa <sup>23</sup> - phale nô-cha - ësa - mahatata - pâpoitavê[.] khudakêna	Jambudipasi amisi n. dêvê [h] <sup>22</sup> masa ãsa 18 [4] o bi ãsé mahatanêva chakiyê . . . . . [ka]ma -
mahatata va chakiyê pâvatavê[.] Khudakêna pi pal[n]-[3] kama- minêna vipulê pi subag. kiyê a . . . . v.   [.]	hi ka <sup>24</sup> [2] pi - paruma - minêna - sakiyê - [p]i pul <sup>25</sup> - pi svagê - ârôdhavê <sup>26</sup> [.] Betiya <sup>27</sup> - aðhaya - cha - sâvunç - katê [:] Khudakâ - oha - udâlâ - cha - pakamarantu ti [.]	minonu <sup>24</sup> . . . . [5] vipulê pi svagô chakyô alâdhêta <sup>28</sup> [k]â cha uðâlâ cha pakamarantu i [.] 6
S ëtayê aðhaya iyan sâvunç <sup>1</sup> [:] khudakâ cha udâlâ châ pa[4] l[a]kamantu [.] Aintâ pi cha <sup>7</sup> jânantu chila- [th]itik. <sup>8</sup> cha palakamê hotu! [.] Iyam cha aðh. vadhisisati! vipulam pi cha vadhisisati [5] diyâdhiyam avaladhiyénâ diyâdhiyam vadhisisati! [.]	Atâ - pi-cha - jânantu iyam- pakar. <sup>29</sup> - va[3]kiti - chiruðhitikê- siyâ [.] Iya-hi aðhê va- dhi-vadhisisati vipula-cha- vadhisisati apalaðhiyénâ- diyâdhiya - vadhisisa <sup>30</sup> [.] Iya - cha aðhê pavatisu <sup>31</sup> .	lam pi vadhisa . . . . . [7] . yaðhiyam vadhisisati [8]

## The Bairat Edict.

ār̥m -	Piyē-hēvam -	āhā [:]	Dōvānām	Piyē	āhā [:]
[ <sup>2</sup> ]kāni <sup>12</sup>	adhati <sup>13</sup> yāni <sup>12</sup>	sāti . . .	sāti . . .	ya haka <sup>37</sup>	upasa- [1]
-ya <sup>14</sup>	sumi — pēkā <sup>15</sup>	vasān[i] . . .	vasān[i] . . .	bādha[m]	
ra]kā <sup>16</sup>	nō-chu bādhi	kē n . . .	kē n . . .	bādha[m]	
[el;]	sātīlēkē — chu-				
vacharē	ya sumi —				
h <sup>17</sup>	sagha <sup>18</sup> .. up.te <sup>19</sup>	sa[m]ghē		upayātē <sup>20</sup>	
bādhi-	chu <sup>20</sup> .	pakatē	bādha ch.		
Y[i] <sup>21</sup>	imāya — kālāya —				[3]
udipasi	amisā-dēvā —	Jambudipasi	amisā n. dēvē [h] <sup>22</sup>		
tē - dāni	m[i]s- kaṭā <sup>23</sup>				
akamasi -	hi-śā <sup>24</sup> — phale			masa śā	lē [4]
a —	śā — mahatattā -			o bi	śā mahatanēvā
lavē[.]	khudakēna			chakiyū	
ka <sup>25</sup> [2]	pi — paruma —				[ka]ma —
na — sakiyē — [p]i puld <sup>26</sup> —		minōnā <sup>27</sup>			
svagē —	śrōdhavd <sup>28</sup> [.]	pi	[5] vipulē		
va <sup>27</sup> — athāya — cha — sāvunē		śvagō	chakyū	ślādhēta <sup>29</sup>	
te [.]	Khudakā- cha- udālā-				
pakumaztu	ti [.]			[k]ā cha	udālā
— pi-cha — jānamtu iyam-				cha	palakumatu i [.] 6
r. <sup>28</sup> va[3]kiti — chirāthitikē-				A[m]tā	pi cha <sup>32</sup> jānamtu ti
[.] lya-hi	athē va-			chilaṭhit.	
vadhisisiti	vipulā-cha-				lam pi

<sup>11</sup> Professor Oldenberg adduces *bati* as an abbreviation for *battimsa* from the *Jour. Bo. Br. Roy. As. Soc. Vol. V.* p. 153. Dr. Stevenson's reading *bati* 82 is erroneous. The inscription has *bityd* 2, see *Archaeol. Surv. West. Ind. No. 10*, p. 26 and Reports, Vol. IV. p. 118. The abbreviation *di* for *divase* and similar ones, to which Professor Oldenberg also refers, do not prove anything regarding the treatment of the cardinal numerals.

The Sahasram Edict.	The Rūpnāth Edict.	The Bairat Edict.
Iyām . . . Vivu- thēna duvē sapadīnālā- ti-[6] sata <sup>10</sup> vivuthā-ti [sū] na phu] 256 [.] Ima cha athām pavatōsu [1.] . . yāthā ya . [v]ā a-[7] savara vivasē — tavā[yu]tīs <sup>11</sup> [.] thi lētā silāthambhā Vyut̄hānā-sāvane-katē <sup>12</sup> (sū na tata pi likh. . . th . . i <sup>13</sup> [8] phu) 256 sa — [3] tavivāsā-ta [6]	lēkhāpēta — vālata hadha <sup>14</sup> cha [.] Athi [4]silāthubhē <sup>15</sup> si- lāthambhasi — lēkhāpētavaya <sup>16</sup> ta[.] <sup>17</sup> Etinā — cha — vaya. janenā-yāvatakatu paka-ahāle savara vivasē — tavā[yu]tīs <sup>11</sup> [.] Vyut̄hānā-sāvane-katē <sup>12</sup> (sū na	

1. B shows that the last syllable is *kē*, not *kō*, as A and the facsimile might suggest. The direct photograph used for the first edition has clearly *-iyāni sañvachhalāni*, before *āsh upāsakē* and *hēvanī ā* at the beginning of the line.

2. The upper half of the vertical stroke of *na* is injured, and the reading may have been *no*.

3. Neither A nor B shews any trace of an *Anusvāra* after the second syllable. But B shews a deep abrasion to the right of the *va*, extending about a third of an inch from the circular portion and the vertical stroke as far as the horizontal line at the top of *va*. It is deepest close to the *akshara*, but the outlines of the latter are nevertheless clearly distinguishable. From the right end of the horizontal line at the top of the *va* issues a vertical one, which is longer than that of the vowel *i*. For this reason and because the Rūpnāth edict has clearly *chhavachhare*, it is necessary to read *sadvachhale* instead of *savichhale*, which latter form besides makes no sense. The mistake was originally mine, but has been adopted by all my successors in the explanation of the edict. The photograph has *sādhibhē* | *ām* and after the break *t. etēna* *cha anītalēna*.

4. The *ā*-stroke is not certain, and the reading may have been also *sāntam* or *sānta*, which both are equally admissible. The new materials make Dr. Bhagvānlāl's conjecture *husān te*, which I adopted in my first edition, absolutely impossible. Before *sām* stands only the stroke marking the division of the words. The photograph has in line 3 *mūnisā misām deva kūḍ pala*, after the first break [*h*] *i iyām phale*, and after the second *yām mahatād*, etc.

5. The space between the vertical stroke of *ki* and the right hand stroke of *g.* is about an inch and a quarter, and just double the size of that between the vertical stroke of *ki* and the left side of *ye*. It is, therefore, most probable that a letter, either *sa* or *cha*, has been lost, the restoration *sahiyē* or *chahiyē* being required by the sense and the parallel passage of the Rūpnāth edict. The photograph has *dū* before the break.

6. Read *sāvānē*. As the apparent *ā*-stroke of the second syllable is rather short and running off into a point, it is possible that it is due to a flaw in the rock.

7. There is no *Anusvāra* after *cha*, but there is a rather deep abrasion, which extends all along the upper half of the vertical stroke.

8. The photograph has plainly *chilāthihikē*. The last two vowels are now injured.

9. The photograph has plainly *aṭhe*, the second syllable of which is at present almost entirely gone.

10. The photograph has distinctly *iyām cha sāvanē*. Possibly *sapadīnākātisātā* to be read.

11. The photograph has distinctly *likhāpāyāthā* and *likhāpāyātha*. The word *pi* stands above the line. Of the last syllable of the edict nothing has been preserved, but the upper part of a vertical stroke to which the vowel *i*, is attached. The *ya*, which Sir A. Cunningham and I have given formerly, does not exist. B shows clearly that peculiar shape of the edge of a large exfoliation, by which the real consonant has been destroyed, has produced the mistake. The lost consonant no doubt was *ta* and the reading *ti*, as M. Senart has suggested. The correct division of the words *likhāpāyāthā* and *likhāpāyātha* has been first given by M. Senart.

12. According to the new materials it would seem that first *sātilēkāni* was incised and then partly erased, a *ra* being at the same time placed before it. No doubt the clerk copied *sātilēkāni*, the Māgadhi form, and then wanted to put in *sātirēkāni*, as the vernacular of the Central Provinces required. In the transcript of this edict the horizontal lines between the words indicate that they stand close together in the original.

13. According to the new materials the reading *adhatriyāni*, which is possible also according to my facsimile, is more probable than *adhatisāni*. The *dhi* of my first edition is simply a misreading.

14. M. Senart's *vasa* is a misreading, the new materials giving *vu-ya-sumi* as plainly as the facsimile attached to the first edition.

15. Read *hakā*; the stroke, intended for the curve of the first consonant, has been attached by mistake to the top.

16. Both according to A, and B, especially according to B, the first letter is an imperfectly formed *sa*, exactly as it looks in my facsimile. B seems to shew before *ka* the somewhat indistinct outlines of a *va*, while A has a blurred sign exactly like that on my facsimile. Though there is no trace of a letter in the blank space, the possibility that the reading may have been *upásakē*, is not absolutely precluded.

17. M. Senart's *hakā* is neither supported by my old facsimile nor by the new materials, which all shew short vowels. The Anusvāra stands low at the foot of the *ka*.

18. B shews *gha* plainly, *sa* more faintly, while A agrees exactly with my old facsimile. The reading may have been *saghānī*, *sahūghānī*, or *sugha*.

19. The first letter is undoubtedly *u* according to the old and the new materials, and the third *te*. The vowel, attached to the second, is not distinguishable in A and B, and the reading may have been either *upitē* or *upētē*.

20. B shews that the real reading is *bādhi* not *bādhīnī*, as M. Senart has, the dot after *dhi* being much too small for an Anusvāra. *Chu* for *cha* (my misreading) is distinct on all the materials, especially on B.

21. The horizontal vowel-stroke, attached to *ya*, has according to B on the right a portion of an upward line, and the correct reading seems, therefore, to be *yi* (not *yā*); compare *bādhi* for *bādhī* and *paratisu* for *paratīsu*.

22. Both A and B shew somewhat faintly *mi* and to the right of the upper portion of the vertical stroke of *sa* a deep abrasion. It must remain uncertain, whether the reading was *mīśā* or *mīśānī*.

23. The initial *ē* of *ēśā* consists of an acute angle and is open at the base, the third line having been left out, I suppose, accidentally.

24. The new materials, especially B, shew *hi ka pi parumāminūna*, which, as I have proposed formerly, must probably be altered to *hi kīm pi pukamāminūna*. *Ka* might, however, stand, if it were possible to assume that the Pāli had preserved the ancient neuter *kālī*. B makes it probable that *ru* was originally *ka* and that a very short portion of the crossbar has been lost accidentally by an abrasion on the left. B shows distinctly that the last syllable is not *nd* but *na*, the apparent *ā*-stroke being due to a flaw in the stone.

25. The first letter of *pipulē* is slightly injured, but the reading given is even according to B more probable than *vipulē*. The form need not cause suspicion, as the sporadic change of *va* to *pa* is not uncommon in the literary Pāli and in that of the inscriptions.

26. Read *drādhave*. The *ro* is certain, but the apparent stroke before *dha*, which M. Senart believes to be an *ē* is not connected with the consonant and clearly due to a flaw in the stone.

27. *Étiya* must not be changed to *étāya*, as M. Senart proposes; it is the dative of the feminine stem *éti*, which appears in *étissā*, *étissam*, and so forth. The use of the feminine for the masculine is common enough in these inscriptions; compare e. g. above l. 2, *imāya kālāya*.

28. B proves most distinctly that *atā* not *amta* is the reading. The form *ata* for *amta* occurs also in the Kālsī Rock-Ed. XIII. 2, 6, *atēsu*, and is protected by numerous analogies like *magala* for *māngala*, *kiti* for *kinti*, and so forth.

29. The vowel of this word is not distinguishable. It probably was *pakarē*, and may be a mistake for *pakamē*, as M. Senart thinks, or equivalent to *pakārē*, "manner" (of acting).

30. Read *vadhisati*.

31. The *u*-stroke of the last syllable of *pavatisu* is very short, but unmistakable, especially in B. The correction *pavatēsu*, which M. Senart proposes, seems to me unnecessary, as in Pāli *i* frequently appears for Sanskrit *e*.

32. *Hadha* is either a mistake or a vicarious form for *hidha*. The words *lēkhápēta-válata* are as plain as possible on the new materials, and B shews that the rock has not been worn away. On the supposition that *válata* stands for *pálata*, i. e. *paratra*, with the in Pāli not unusual softening of the *pa*, the clause may be translated: "This matter has been incised by my order in the far distance (*in the districts*) and here (*in Magadha*)."  
The last words remind one of the phrase in Rock Edict V, *hida báhilésu chā nagalésu*, (K. I. 16). With this interpretation the sense is unobjectionable, but it may be urged that the parallelism of the next phrase and the corresponding passage of the Sahasram edict make it probable, that there should be a future participle passive instead of the past participle passive. If that seems indispensable, it will suffice to insert one single syllable and to write *lēkhápētava-válata*. *Lēkhápētava*, i. e. *lēkhápētarva* is as good as *lēkhápētaviya*. M. Senart's extensive changes seem to me neither necessary nor even advisable as they destroy the sense of the passage.

33. In B the dental *tha* and the final *i* of *athi* are perfectly recognisable. In A these signs look exactly like those of the old facsimile. *Cha* has been inserted as a correction. *Sildhubhē* is not very plain on the old facsimile, but unmistakable both in A and B. The change of *a* to *u* has been caused by the influence of the labial; compare E. Müller, *Simplified Pali Grammar*, p. 6.

34. Read *lēkhápētavaya*. With the termination *vaya* for *viya* compare such words as *supaddālaye*, *dupatipālāyē*, and so forth. The final *ta* stands for *ti*, i. e. *iti*. It is, however, not absolutely necessary to correct *ta* to *ti*, as M. Senart does. For, the Mahārāshtri *ia*, which appears for *iti* in the beginning of a verse or of a sentence, points to the former existence of a vicarious form *ita*, which might be shortened to *ta*.

35. The vowel of the penultimate syllable, which is much injured, is doubtful; that of the antipenultimate  is clearly *a*, not *i*, as M. Senart's transcript makes it.

36. *Vyūthena*, not *Vyāthena*, is the reading; but the *u*-stroke is very short, and the semicircular stroke of the *ya* very thick.

37. The final *i* of *vasñi* is at least probable, and it is certain that there is no Anusvāra after the *na*. Possibly *yan hakan* to be read.

38. The Anusvāra of *samghē* is not certain. Both the impressions have clearly *upayātē* not *upayite*.

39. The second syllable of *amid* stands above the line. The following syllable may have been *nam*, but the stone is just here very rough. *Dēvēhi*, now known as the reading of the Mysore versions, is tolerably distinct with the exception of the last consonant, which is rather faint.

40. *Chakiyé* not *chakayé* is the real reading. The first sign of *hamaminénā* is half gone. There is no *ya* after it.

41. *Chakyé* looks almost like *takyé*, because the *cha* has been made triangular and the lower line is fainter than the two others.

42. The *Anusvāra* of *amid* is not certain, the other two signs are faint, but recognisable.

### FOLKLORE IN SALSETTE.

BY GEO. FR. D'PENHA.

No. 17.—*A Cinderella Variant.*<sup>1</sup>

Once upon a time there lived a king with his queen and two children, the elder a daughter of about ten or twelve years of age, and the younger a boy about seven years old. At this time the princess and the prince had the misfortune to lose their mother. The princess supplied her place, in the way of taking care of her brother, and other domestic affairs; and everything went on smoothly, so much so that the king forgot his affliction, and made up his mind not to marry again, for fear his second wife should ill-treat his daughter and son.

Now it happened that there lived close to the palace a widow, who also had a daughter of about the same age as the princess, and so like her that little or no difference could be seen between the two. The princess, after she had finished her domestic duties, was in the habit of visiting this widow and spending some time there. The widow, too, took a great liking to the princess, and every time she was visited by the girl, she would dress her hair, deck her with wreaths of flowers and shew her much kindness. While treating the princess in this manner, she would often say:—

“My dear princess, are you not tired of your life, cooking and doing all the household work? You must ask your father to marry again, when you will have less work to do, and be more happy.”

But the princess would say:—“I like to do the household work; and my father loves me the more for it. As for his marriage, I cannot tell why he does not marry.”

Things went on like this for several months, and the widow said the same thing every day to the princess. So one day the princess said to her father:—

“Father, why don't you marry another wife?”

The king, however, said:—“My dear child, I do not want to marry for the sake of you and your brother. There is every probability that your step-mother may ill-treat you, and injure you.”

The following day, when the princess visited the widow, she told her what the king said, but the widow said to her:—

“Oh, what an idea for your father to have. Do not believe a word of it. Ask him again to marry, and if he says that he is afraid of your being ill-treated, say it will not be so.”

So in the evening, at supper, the princess, again, said to her father:—“Why don't you marry again?”

And the king repeated the same reason. Upon this the princess said:—“No, no, father, it will not be so. On the contrary, it will be a relief to me in my domestic duties.”

But the king seemed to pay no heed to the princess's words, and so the widow resorted to other tricks.

One day, as the princess was cooking something, she happened to leave the kitchen for a little while, and the widow came and put in the pot a handful of sand. Another day, she came

<sup>1</sup> [It must be remembered that this is an Indian Christian tale.—ED.]

n the same way and put in a great quantity of salt. On a third day she put in a lot of earth. And so on for many days. The king used to be surprised to find his food cooked in such a way, and thought that, because he would not marry a second time, the princess was doing it on purpose to vex him and to force him to marry. However, he thought it best to make himself sure as to who was really doing the mischief. So one day he left the house in the presence of the princess, and, returning quietly by another door, hid himself in such a position as to watch everything that was being done in the kitchen. The princess put a pot of rice on the oven to boil, and went to a well close by to fetch water. In the meantime the widow, who had seen the princess going to the well, came in and threw in the pot a lot of sand, and went away. The king, who had seen everything, now came out of his hiding place, and, after the princess came back with the water, he returned to the house, as if he had come from a distance.

In another half hour the dinner was ready, and the princess laid it on the table, and they sat down to partake of it. While they were eating, the king said: —

“ My dear daughter, now tell me, who is it that tells you to say to me that I must marry? Is it your own idea, or has any one else suggested it to you? ”

The princess replied: — “ Father, it is our neighbour, the widow, who tells me to speak to you in that way. And I think it is only reasonable that you should marry.”

“ But,” said the king, “ as I told you before, your step-mother may treat you very badly.”

And the princess said: — “ No, father, it will not be so.”

The king then said to her: — “ Very well, I will marry again; but should you complain of any ill-treatment at the hands of your step-mother, I will pay no heed to it. In fact, I will not even look at you.”

Thus said the king, and it was settled that the king should marry again. And it happened that his choice fell on the widow, who was so kind to the princess.

Preparations were now made for the grand occasion, and on the appointed day the king was married to the widow with all possible éclat, and henceforth she must be called the queen. The queen continued to treat the princess with the same kindness as before for a few days, and then, as is usual with step-mothers, began to ill-treat her. She made her own daughter wear all the nice clothes of the princess, and do nothing all day but sit idle and eat sweets and such like things; while the princess had to go in rags and bear the drudgery of the cook-house and other domestic work. The prince, too, was, under pléa of being a mischievous child, sent to some school, where he was kept like an orphan.

Day after day the queen took a greater dislike to the princess and ill-treated her still. Her hatred went so far that she could not even bear the sight of her, and she, therefore, began to devise means to keep her out of sight, if not altogether, at least during the day. So she one day told the king to buy her a cow. The king, at first, refused to do so, saying they had no business with a cow, but the queen insisted on having a cow, and, at last, the king was persuaded upon to buy one. As soon as the cow was bought and brought home, the princess was ordered by her step-mother, the queen, to take her out to graze every morning, and not to return home till dusk. For her own food during the whole day she was given bread made of *bâjri*.<sup>2</sup> The poor princess had no alternative but to obey. In fact she was only too glad, for it would keep her away the whole day, and save her the abuse she was wont to receive from her step-mother.

Every day, as soon as she got up in the morning, the princess could be seen with a bundle of *bâjri* cakes in one hand and with the other leading the cow to the grazing ground some miles distant from the palace. Now it happened that the princess daily fed the cow with the *bâjri*

<sup>2</sup> Bread made of *bâjri* is eaten only by the very poor classes.

cakes that were her own food, and the cow, after eating them, deposited *bhūklārūs* and *tānlārūs*,<sup>3</sup> with which the princess fed herself, and thus grew strong and stout. This change in the condition of the princess (for, it must be remarked, she was reduced to almost a skeleton while at home) excited the curiosity of the queen, who wondered what could be the cause of it.

One morning she sent the princess with the cow, without the *bājri* cakes, telling her that they were not ready, and that her sister (for so the princess addressed her step-mother's daughter) would bring them to her, when prepared. The object of the queen was, of course, to send her daughter to watch the princess, as to what she did and ate that made her so stout. Accordingly, an hour or so after the princess had gone, her step-sister followed her with the *bājri* cakes, which she gave to the princess, and, pretending to return home, hid herself close by, so that she could see everything that the princess did. The princess little suspected that her step-sister had concealed herself, and that she was watching her actions. So, as usual, she untied the bundle of *bājri* cakes and fed the cow. No sooner had the cow finished the last morsel than she deposited *bhūklārūs* and *tānlārūs*, and with these the princess appeased her hunger and thirst. The queen's daughter, who had seen everything from her hiding place, now went home. Her mother asked her if she had seen what the princess did to make her so stout and strong. The girl said:—

"O mother, it is not surprising that the princess is getting so stout and strong. As directed by you, I gave her the *bājri* cakes, and, pretending to go home, I concealed myself so as to see everything. The princess thought I had gone home, and she untied the bundle of *bājri* cakes and gave them to the cow; and on eating the cakes the cow deposited *bhūklārūs* and *tānlārūs*. O what sweet a savour they sent forth! In truth, I was half inclined to come out from the place of my concealment and to ask for a share. The princess ate the *bhūklārūs* and *tānlārūs*; and that, I am sure, is the reason why she gets so stout and strong."

"If that be the case," thought the queen to herself, "surely, it is better that I send my own daughter to graze the cow."

Thus it was decided that from the following day the princess should stay at home and that her step-sister should take the cow to graze. So, on the next day, as the princess was about to take the cow to the grazing-ground, her step-sister came up to her and said:—

"Sister, let me take the cow to graze. You must have been disgusted and tired, going with the cow daily. I wish to relieve you for a few days."

The princess little thought of the true reason of her step-sister's anxiety to take the cow to graze, and so allowed her to go with the cow; while she herself stayed at home, not in the least relieved of any troubles, as her step-sister had said, for she was shown into the kitchen, where she had to work all day.

The queen's daughter, taking the bundle of *bājri* cakes, led the cow to the grazing-ground. When she reached it, she untied the bundle and fed the cow with the *bājri* cakes, every moment expecting to see the cow deposit *bhūklārūs* and *tānlārūs*, but to her great annoyance and disgust the cow discharged dung! The girl, however, consoled herself with the thought that, that being her first day, she must not expect *bhūklārūs* and *tānlārūs*. But the same thing continued for many days, and the girl was reduced almost to a skeleton for want of food. So she told her mother how she had been disappointed, and that she was determined not to go again.

This affair was the cause of further hatred on the part of the queen towards the princess, and she made up her mind to somehow or other get rid of her. The queen, therefore, now and again, told the king that the princess was now grown up, and that he must dispose of her in marriage; but the king paid no heed to what the queen said.

<sup>3</sup> These are sweetmeats made into balls, and the *bhūklārūs* and *tānlārūs* of the text were supposed to appease hunger and thirst: *bhūk* means hunger, and *tān* thirst.

About this time it happened that the king of a neighbouring country had an only son, whom the father desired to get married, but the prince said that he wished to select his own wife. For this purpose he told the king to get up a dance and to invite to it all the neighbouring princesses, as well as other big folk. The king, therefore, appointed an evening for the dance, and hundreds of princesses and the daughters of nobles were invited.

Milliners were at once called into requisition, and the girls vied with each other in choosing out dresses and slippers for the occasion. Our queen, too, got a very nice dress for her daughter, also a beautiful pair of slippers. The day appointed for the dance was fast approaching, and all the girls were anxiously waiting to go to it, and were impatient to know who would be selected by the prince for his wife. This was, however, a cause of great misery to our princess, for she thought to herself:—

"All the girls will soon go to the dance, while I must sit at home. Oh that my mother were living! Would she not get me a new dress to enable me to go too? Even, though my mother was dead, my father would have done everything for me; but he takes no notice of me now, and it will be useless for me to speak to him, for has he not warned me that, should anything go wrong, I must not complain, and also that he will pay no heed to what I may say or do? Cursed be the hour when I insisted upon and persuaded my father to marry a second time!"

Thus she thought, and burst into sobs and cries, and from her eyes ran a stream of tears. While the princess was in this mood, her godmother, who had been dead for some years, appeared to her, and asked her what was the matter with her, and what she wanted. The princess told her of her misfortunes since her mother's death, how she was ill-treated by her step-mother, and every thing else that had occurred. She then told her that she wanted a dress and a pair of slippers to go to a dance, which a neighbouring king had got up to enable his son to select a wife.

"Oh! is that all?" said the princess' godmother. "Do not fret about it: make yourself easy. You will have every thing you want in time."

Thus she said and disappeared.

In due time the day of the dance came, and hundreds of girls, each dressed in her best, with bright and variegated coloured slippers, could be seen making their way to the palace of the king who had given the dance. The queen also sent her daughter handsomely dressed, thinking perhaps the prince might take a liking to her. At the appointed time dancing commenced, and the prince was seen dancing with several girls alternately. Our princess, who had seen all the girls going, and not yet having received the dress her godmother had promised, thought the vision was merely a dream, and again burst into tears, when, she immediately saw a very handsome dress and a pair of golden slippers. Having dressed herself hastily she entered the king's palace, and went into the dancing hall, when every body's attention was at once riveted on her — dancing ceased for a short time, and all admired the very beautiful dress, and the more beautiful features of the new-comer. All were at a loss to know who the stranger was. Even her step-mother and sister did not recognise her. In a little while dancing commenced with renewed vigour, and the prince, who was quite enamoured of the princess, danced with no one save her. The merriment continued till the small hours of the morning, when all the guests left one by one. The princess, whom the prince tried to stop, made her escape and left before every body, and going home resumed her usual dress, which was not much better than rags.

Soon all the guests were gone and day dawned, and the king asked his son if he had made his choice. The prince said he had, but that unfortunately he could not tell her name, nor did he even know whence she came, and that he was, therefore, very unhappy. The prince now asked the king to give another dance, when, he said, he would take more care in making a

proper choice. The king, who was very fond of him, agreed to do so; and, a month or so after, again sent invitations to different countries, stating the object he had in view in getting up the dance.

The people, that had come for the first dance, now thought that the prince had not made his choice. They, therefore, ordered better dresses and slippers than on the first occasion, thinking that this time at least their daughters might succeed in winning the prince's love. On the appointed day hundreds of ladies with their daughters proceeded to the palace with beautiful dresses, flaunting the best silks and displaying their very best jewellery. A few days before this, the princess, again began to think of her inability to go to the dance, and burst into tears, when her godmother again appeared to her and comforted her, telling her that she would, as on the first occasion, get a dress and slippers in time for the dance. She then asked her what was the result of the first dance, and the princess told her godmother all that had occurred; how she went somewhat late; how dancing ceased for a while, and all the people began to admire her; how she remained unrecognised by any one, particularly by her step-mother and sister; how the prince danced with her alone; and how, when she was going home after the dance, the prince tried to stop her, but she escaped from his grasp and went home before every one, and thus kept her step-mother and others in ignorance about her being at the king's palace. Her godmother, upon this, said:—

"My dear child, I am very glad to learn that the prince was enamoured of you, which I gather from his dancing with you alone; but, I think, you did not act rightly in making your escape from him. On this occasion you must behave differently. I am sure that, after dancing is over, the prince will try to keep you, but you must, in making your escape, leave behind one of your slippers, which will be the surest means of the prince's being able to find you. In the meanwhile, compose yourself and be cheerful." Thus spake the godmother and disappeared.

On the appointed day, when hundreds of guests had already gone to the palace, the princess was seated alone in her father's house, anxiously waiting for the dress and slippers, and began to doubt the sincerity of her godmother. While she was yet thus thinking, she saw before her a very handsome dress, — even more handsome than that she got on the first occasion, — and also a pair of golden slippers, studded with gems of the first water. Thus equipped the princess went in all possible haste to the king's palace, and as she entered the hall wherein the guests were assembled and were already dancing, all the people were struck dumb at the grandeur of the dress and the brilliancy of the slippers, and also at the noble demeanour and the handsome appearance of the new-comer. As on the first occasion dancing ceased for a while, while the people kept admiring the new guest. When dancing was resumed, the prince, who was bewitched by the beauty of the princess, would take no one except her to dance with him. They kept up the dancing till near dawn of day, when the guests began to leave, one after another. This time the prince tried to stop the princess, but she managed to free herself from his grasp, and in the struggle to escape she let one of her slippers come from her foot, and ran away with all speed, so as to be at home before the others. She reached her house and resumed her ragged clothes; and when her step-mother and sister returned home they little dreamt that the fair person they saw and admired so much was the one they had so ill-treated.

The guests all went to their respective houses, but the prince snatched the slipper, and went unobserved and threw himself down in his father's stables, thinking how to find out the owner of the slipper, whom alone he wished to marry. The king and his servants searched the whole palace and then the whole town for the prince, but he was nowhere to be found.

The night passed and in the morning the maid-servants (*buñkin*, sing. *buñkin*) took some grain to feed the horses; but instead of giving the grain to the horses they ate it themselves, throwing the husks to the horses. This the prince saw, and reproached them for

their deceit. As soon as the voice of the prince fell upon the ears of the maid-servants, they said :—

“ Oh dear prince, what are you doing here ? The king is searching for you all over the country, and, being unable to find you, he has become sick.”

But the prince said :—“ Away, you humbugs. This is how you do your work : you eat the gram yourselves and give only the husks to the horses. No wonder you are becoming fatter day by day, while the horses are becoming leaner and weaker. Go away now ; but take care of yourselves if you say a word about me to any one, at any rate to my father.”

The maid-servants went away, but paid very little heed to the prince’s threats, and went and stood before the king, saying :—

“ Rājā Sāheb, Rājā Sāheb, dīkāl tē bari gōst hāi ; Sir King, Sir King, if you will listen, there is a good story (news).”

Upon this the king roared out :—“ Kā hai ? Tūmān khātūs hā āni rāyās hā ! Kā sāngā tē sāngā bēgin. What is it ? You are always eating and always crying ! What you have to say, say quickly.”

The maid-servants answered :—“ Good news, Rājā Sāheb, our prince is in the stables.”

The king, however, would not give them credit, and therefore said :—“ Oh, get away ! You are always telling me lies ! Why don’t you say you want something ?”

But the maid-servants swore that they did not want anything, and that they were telling him the truth, for they saw the prince with their own eyes.

Thereupon the king went with the maid-servants to his stables, and he saw, as the maid-servants had told him, the prince lying on the floor. The king thus spoke to him :—

“ Kā hōtēi tīld ? Kanāchān dūkh parlam tīlā gē ēūnān hiā tabiliān likāldis ? Sāng māla. Kōnān hāt tīkilaēl tīvar, tiāchā hāt jīēn ; kōnān pāin tīkilaēl tīvar, tiāchā pāin jīēn ; hāt tīkilaēl, tiāchā dōlā hārīn. Ou sāng, kā pājē tīld tēn paidan karin. What ails you my son ? What trouble has come upon you that you have concealed yourself in the stable ? Has any one threatened injury to you ? Tell me. If any one has lifted up his hands against you, I shall take (cut) his hands ; if any one has used his legs to do you harm, say, and I will take (cut) his legs ; if any one has looked on you with an evil eye, say, I will pull out his eyes. Or, say what you want, and I will see that you get it.”

Upon this the prince said :—“ Father, nothing ails me ; nor has any one threatened me. My grief is this. Look at this slipper. If you can get the owner of this slipper to marry me, I will have everything and I shall be happy ; otherwise I will put an end to my life by starving myself.”

The king then said :—“ Is this all that you are so grieved about ? Your desire shall be fulfilled at any cost. In the meanwhile, come, leave the stables, and take your meals.”

The prince got up and followed his father, resuming his usual mood. The king then sent servants with the slipper the prince had picked up, with instructions to go from house to house through all the town and even to neighbouring countries, and try it on the foot of every girl they saw and whatsoever girl’s foot it fitted, that girl was to be asked in marriage for the prince.

Away went the servants from village to village and city to city, and inquired from house to house if there were any girls. Hundreds of girls were shewn them, and they tried the slipper on every one of the girls’ feet, but it fitted no one. At last they came to the house of our princess, and on inquiry from the servants if there were any girls in the house the queen shewed them her daughter. The servants tried the slipper on her feet, but it did not fit her ; so they asked if there was another girl, but the queen said there was no other girl besides her daughter. The servants now went and searched the houses over again, but with no success. For

a second time they came to the princess' house and asked to be shewn any girls that there might be in the house. This time, too, the queen produced her daughter, but in vain. The servants again asked if there was no other girl in the house, and the queen again said there was none besides her daughter. The servants were about to go away when, as Providence would have it, they chanced to see the princess in the kitchen, and asked the queen to call her out. But the queen refused to do so, saying she was only a servant in the house, and, therefore, it would not be worth while trying the slipper on her feet. The servants, however, insisted on the girl in the kitchen, whoever she might be, being called out, and the queen was obliged to call her out, which she did with the greatest reluctance. The princess was soon in the presence of the servants, who asked her to wear the slipper which they gave her, and which fitted to her foot exactly; and what wonder, did it not belong to her? The servants next asked for an interview with the king, our princess' father, with whom it was arranged that he should give his daughter in marriage to the prince, the son of their master, the king. The king gave his consent to the marriage, and thus it was decided that the princess should marry the neighbouring king's son, and a day, a few months after, was appointed for the auspicious occasion.

During the interval from this date, which we may call the day of betrothal of the princess and the prince, and the day of their marriage, preparations were being made on the grandest scale imaginable. Rice was ground for making *pālī*<sup>4</sup> and *ārī*,<sup>5</sup> and all sorts of provisions were made ready for the great event. In due time the appointed day came, and the marriage of the princess with the prince was celebrated with great *velat* and guests were feasted for several days by both parties. This was, of course, an event of great jubilation for the princess, and for two reasons: — firstly, because she had been fortunate in obtaining a prince for her husband, for it must be remembered that, had it not been for the dances that were given by the prince and the timely aid of her godmother, she would never have been married to a prince, as her father never paid the slightest attention to her; secondly, because she had, at length, escaped from the drudgery of the kitchen, and more so from ill-treatment at the hands of her step-mother. On the other hand, it was the greatest mortification to the queen, her step-mother, who was frustrated in her attempts to get her own daughter married to the prince. She could not, however, do anything now, and so she pretended to like what had happened, and shew every possible respect for the princess' husband, and treated him and also the princess with apparent kindness.

After spending a few days at his father-in-law's house, the prince taking his wife went and lived at his own house. When several months had passed after their marriage, the princess became *enceinte*, and in due time, when nine months had elapsed, she brought forth a beautiful child, a boy.

In the meanwhile the princess' step-mother, who was still bent upon mischief, kept on devising plans to get rid of her, and to get her daughter in her place. With this view, she one day asked her husband, the king, to invite his daughter and son-in-law to spend a few days with them. The king accordingly sent an invitation, which invitation his son-in-law accepted, and came with his wife and child. The queen treated them with great kindness, and pretended love for the princess like her own daughter. When a few days passed the prince asked permission to go home, but the queen asked him to stay a few days longer. The prince, however, said that he could not stay any longer, as he had to attend his father's *darbār*. The queen then said that, if he could not stay, he might at least allow his wife to remain a few days, and asked him also to come again on a certain day, when he could go home with his wife. The prince saw no objection to keeping his wife at her father's house, especially after so much entreaty from the queen, and, little suspecting the mischief she was up to, he allowed his wife to stay

<sup>4</sup> For description of *pālī*, sing. *pālī*, see the tale of "Bāphādī" *ante*, Vol. XX. p. 143, note 5.  
<sup>5</sup> *Ārī*, sing. *ārī*, are described in the tale of "The Ill-treated Daughter-in-law," *ante*, Vol. XXI. p. 376, note 2.

another week or so, and, promising to come on a certain day to take her home, he went away. When the prince was gone the queen still shewed the same kindness to the princess.

One day, the queen called her daughter aside and said to her:—"When you go to the well to-day to fetch water, the princess, as is her wont, is sure to come to help you. If she happens to draw water from the well, you peep in and say to her — 'oh, how beautiful your reflection is in the water!' Then ask her to let you wear all her jewels, which she will certainly not refuse you to do, and ask her how you appear with all the jewellery. When she again stoops to draw water, hold her by her legs and throw her into the water, and come home sharp."

The girl promised to do exactly as her mother said.

During the course of the day the girl took up a vessel and told her mother she was going to the well to fetch water. Upon this the princess also took up another vessel and followed her step-sister to the well. Now, while the girl was rinsing and washing the vessels the princess began to draw out water from the well, upon which the girl also peeped inside and said:—

"Oh, sister, how beautifully you reflect in the water! Suppose I put on your jewels, shall I also look as beautiful?"

The princess, who did not, in the least, suspect any foul play, stripped herself of all her jewellery and put it on her step-sister, who then went and looked in the well, saying:—"Oh sister, I do, indeed, look very beautiful with all the jewellery, but, I must confess, your beauty beats mine hollow. Come, remove the jewels from my person and wear them yourself. Who knows, I may lose some, or some of them might drop into the well."

The princess, however, said there was no necessity to be in such a hurry to remove them, but told her to keep them till they went home. The girl was only too glad that the princess was careless about the jewels. The princess now again began to draw water, and as she stooped to draw a bucket from the well, the wretched girl caught her by her legs, and, throwing her in, ran away, carrying the vessels they had brought for water. The poor ~~princess~~ was soon at the bottom of the well and was dead.

A few days passed after this and the prince came to take his wife, the princess, home when the queen ushered in his presence, her own daughter, as his wife. Now, as we said before, this girl was about the same age as the princess, and in appearance, too, there was little or no difference, and even her voice did not betray her. The prince, at first sight, had some misgiving about her, but thought that some circumstance or other might account for the very slight difference he perceived in her. He passed the day at his father-in-law's, and, taking his supposed wife with his child, went home. Before leaving the queen put in the place of her daughter's breasts cocoanut shells, which made them look bigger, and thus deceived the prince thoroughly. When they had reached home the girl behaved to the child exactly as a mother would, that is, she would give, or pretended to give, suck to the child, bathe him, and so on. But the child always kept crying, particularly during the day, for want of milk..

Now it happened that during the night, when all used to go to sleep, the princess, though she was really dead, used to come to her husband's house, and, by some charm, put every person to a sound sleep; and entering the bed-room, she used to give suck to the child, and this kept the child from crying much in the night. After giving milk to her child, the princess would sit on the *hindid*<sup>6</sup> in the outer verandah, and sing:—

"Urphāndī chōlī, thaniā kardālli, hāis kanī gō mānjē bharīrā zōgi?  
Urphāndī chōlī, thaniā karānīlī, hāis kanī gō mānjē bēlā zōgi?  
Urphāndī chōlī, thaniā kardālli, hāis kanī gō mānjē sasrid zōgi?  
Urphāndī chōlī, thaniā kardālli, hāis kanī gō mānjē sāsū zōgi?"

<sup>6</sup> The *hindid* is a cot suspended by four chains or ropes tied to the four corners, on which people sit and swing about with their feet. It is a favourite article of furniture in the houses of natives, and those of the Bombay East Indians in Salsette. It is generally suspended in the outer verandah.

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my husband ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my babe ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my father-in-law ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my mother-in-law ?

After repeating this song several times the princess would disappear. This continued for many days, but no one in the king's palace was aware of it, except an old woman, who lived in a hut close by, and used to hear this song nightly, wondering what it meant, or who the person was that sang it. One day, the old woman saw the prince passing her hut, and stopping him she asked him who it was that sat on the *hindlā* in the night and sang.

The prince was surprised to hear that someone sat on the *hindlā* and sang when all were asleep. "Who can it be?" he thought to himself. "Everyone in the house goes to sleep as early as possible."

Thus thinking, he told the old woman he could not believe such a thing. The old woman, however, swore that she heard some one singing every night, "but to make yourself sure," said she to the prince, "don't go to sleep to-night, and keep yourself concealed near the *hindlā*, and then you can find out for yourself whether what I tell you is the truth or a lie." The prince agreed to do so, and went away.

In the evening, after taking supper, all the people of the palace went to bed, but the prince kept awake and hid himself close by the *hindlā*. About midnight he saw the figure of a young woman come and enter the palace, though the doors were all closed. The woman entered the bed-room, and after giving suck to the child, she came out and sat on the *hindlā* and sang :—

"Urphāndī chōlī, thaniā kārānīlī, hāis kāsh gō mānjē bharidā. sōgi?

Urphāndī chōlī, thaniā kārānīlī, hāis kāsh gō mānjē bālā. sōgi?

Urphāndī chōlī, thaniā kārānīlī, hāis kāsh gō mānjē sasrīlā. sōgi?

Urphāndī chōlī, thaniā kārānīlī, hāis kāsh gō mānjē sasūlā. sōgi?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my husband ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my babe ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my father-in-law ?

Reversed bodice, cocoanut shells in place of breasts, are you worthy of my mother-in-law ?"

The prince now believed that what the old woman told him was true. He waited till the princess had repeated the song three or four times, upon which he left his hiding-place and seized the princess by her hand ; and asked her who she was, and what her song meant. She then told him that she was his wife, who was drowned in a well by her step-sister, while she had been to her father's house. She next explained how it had all happened.

When the prince heard the whole story of the princess, his oft-recurring suspicions about some fraud being practised on him were now confirmed. He seized the princess by the hand and begged of her not to leave him, but to stay with him, which she did. He next got into a rage and went and cut the pretended wife into three pieces : two pieces of the trunk he hung up on two roads, and the head (the third piece) he buried with mouth open in a latrine, the meaning being that she should eat human excreta as a punishment.

Some time after this, her mother, who was not aware of all that had occurred, happened to pay a visit to her son-in-law's, but was surprised to find her daughter absent, and she was the more confused to see the princess, who was known to be dead, alive, and in the palace. She, however, dared not question any one as to the true state of affairs. During her stay there, she had occasion to resort to the latrine, when she heard the words: "Ah! mother, will you also be so cruel as to evacuate into my mouth?" The mother was struck dumb as the words fell upon her ears, for she recognised the voice of her daughter, and looked about to see whence it came, and she caught sight of the head of her daughter. She asked her what it all meant, and the daughter told her everything: how the princess, though dead, used to come in the night and give suck to her child; how she used to sit on the *hindī* and sing the song which led to the discovery of their fraud; and how the prince, in his rage, killed her and cut her into three pieces, two of which he hung up on two roads, and the third, her head, he had buried in the latrine as a punishment. The poor mother, without another word, and not even staying to say good-bye to her son-in-law, made her way home, with shame and confusion in her face.

The prince and the princess, who, as we said before, had consented to stay with the prince, then lived very happily to a very old age.<sup>7</sup>

#### FOLKLORE IN WESTERN INDIA.

BY PUTLIBAI D. H. WADIA.

No. 19. — *Sūrya and Chandra*.

Once there was a Rājā, who was very fond of going about his kingdom in disguise, and acquired, by that means, knowledge of a good many things happening in every part of it.

One day standing under the shade of a tree near a well, he noticed a group of girls in the first flush of womanhood, chattering away and imparting to one another all their little hopes and fears, prospects and designs, as girls of the same age are wont to do, when they get together. The Rājā felt interested, and stood quietly listening, as one of them said: "Now, sisters, I propose that, instead of wasting our time in idle talk, we tell one another what special qualification each can boast of! For my part I can do a good many things that other girls can do likewise, but there is one thing in which I excel all others, and what do you think it is?"

"We really cannot say," replied the others laughing; "pray, tell us what it is that you excel all other girls in?"

"Why I," said the first speaker, who was, by the way, a betel-nut seller's daughter. "I can divide one small betel-nut into so many fragments, that after each member of a large assemblage, — say, the largest wedding party — had one, there would still be some *spare*!"

"Ha, ha, what does that signify?" laughed one who was a pan-leaf seller's daughter, "I can divide one pan-leaf — one small pan-leaf you know — into as many pieces, as you can your betel-nut, and I am sure my friends here will agree that that shews greater skill!"

And so the girls went on and on, till at last one, who looked not only prettier than the rest, but was also considerably superior by birth and breeding, outdid them all by the very magnitude and nature of her boast!

"I," said she, when her friends called on her to speak and tell them what special qualification she had, "I am destined to give birth to the Sun and the Moon."

Her companions were taken aback at this strange declaration, and while some giggled, others laughed at her as a dreamer. But the Rājā, who had watched her with special interest,

<sup>7</sup> [This story is very interesting as being the result of the telling of European tales to Indian children. Cinderella has become naturalized fairly among native Christians; but the European ghost appears in a very strange form.—Ed.]

was so struck with the force of her strange words, that he was seized with an eager desire to win her in marriage, and thus to share her destiny of bringing the Sun and the Moon in human shape upon earth !

So, when the girl separated from her companions, he followed her up to her house, unnoticed, and found that she belonged to a very respectable Brahman family !

This proved, however, no bar to his wishes, for he sent messengers to her father to ask him, or rather to bid him, give his daughter in marriage to him, and where was a subject that had the courage to refuse what royalty marked for his own ! So, despite the difference in their castes, the Brahman lady was married to the Kshatriya Rājā amid great pomp and rejoicings on both sides.

Now this Rājā had three other wives, but his Brahman bride was placed above them all on account of the strange and interesting destiny she was reputed to be the means of fulfilling. Consequently, the others grew jealous of her, and now and then devised plans for bringing her into disfavour with the Rājā, but, for some time, without success.

Things went on like this for some time till it was whispered in the household that the Rājī was *enciente*, and soon the news got wind, and there were great rejoicings throughout the kingdom, for the Sun and the Moon were soon to be born upon earth ! But the Rājā knew how much he had to fear from the jealousy of his other Rājīs, and had constantly to be on guard lest they should find means to harm his favoured wife or her expected progeny in some way.

Now, unfortunately, it happened that war broke out with a neighbouring power just when the time of the lady's delivery came near, and the Rājā had to go out himself at the head of his large army to fight the enemy. So he cautioned his Brahman wife against the wiles of her co-wives, and giving her a large drum, told her to beat it with all her might as soon as she was seized with the pangs of maternity, assuring her that the sound of that miraculous instrument would reach him wherever he was, and soon bring him back to her !

As soon, however, as the Rājī's back was turned, the three crafty and jealous women set to work, and by their wiles and flattery succeeded in inducing the simple Brahman girl to tell them all about the drum, and the wicked Rājīs lost no time in cutting it right through ! When the time came for the poor lady to make use of it, she beat it with all her strength, but it would give out no sound ! She was too simple, however, to suspect her co-wives of having tampered with it, for she thought all along that they were her well-wishers, as they kept constantly near her and made much of her ! She was moreover indiscreet enough to ask them to be near her when her expected twins were born,—the Sun represented by a divinely handsome boy, the Moon by a bewitchingly lovely girl ! And now the crafty women had their opportunity. As soon as the little twins came into the world, they covered up the mother's eyes on some pretext or other, and taking away the dear little babes, deposited them side by side, in a little wooden box, and set it afloat in the sea ! In the meantime the midwife, whom they had completely bought over to their interests, put in the twins' place, by the mother's side, a log of wood and a broom, and, then calling in the ladies and the officers of the court, told them to see what the lady had given birth to ! The poor lady herself, however, refused to believe the hag's story, and suspected foul play, but had not the courage to speak while the Rājā was absent.

The Rājā, on his part, had been counting the days as they passed by, and expecting every moment to hear the sound of the drum; but as several days passed and he heard it not, he could no longer control his impatience ; so throwing up the chances of war, he at once bent his steps homewards. But what was his surprise on arriving there to see that the courtiers and others who had come forward to meet him, wore long faces, and while some sympathized with him, others laughed at him for being duped by a cunning woman, who had devised that plan of

inveigling him into marrying her ! The Rājā was beside himself with rage at this, and when he went into the presence of the Rāni, and the broom and the log of wood were produced before him, he struck the poor lady in his anger and forthwith ordered her to be cast into prison.

And what a prison her enemies contrived her to be consigned to ! It was a dreary little room hemmed in between four massive walls, with just one small window in one of them to let in the air. Some coarse food and water was all that was given to her each day through that small window, and that, too, was barely enough to keep body and soul together ; and in this wretched state the poor creature had to pass endless days and nights. Hope, however, sustained her through this trial, for she knew that she was innocent, and that a day would come when those who had brought about her ruin would be exposed.

While these events were taking place, the wooden box which contained the two little babes floated calmly on the surface of the ocean, till at last it was cast on a distant shore just at the feet of a poor devotee of the Sun, who lived by begging, and spent his days and nights on the desolate beach, worshipping the Sun and the Moon by turns. He eagerly picked up the box, and on opening it, was no less surprised than delighted to see what it contained ! The cry of hunger, which the dear little things gave just as the box was opened, awakened a feeling of the deepest love and tenderness in his breast, and he wished he were a woman and could suckle them, for he had with him then neither milk nor any other kind of food which he could give them. In sheer desperation, therefore, if only to keep them from crying, he put a finger of his into each of the little mouths, when lo ! the poor hungry babes began to derive sustenance from them and were soon satisfied. The devotee was delighted at this, and, taking the little ones into his hut, fed them in this strange manner whenever they were hungry, and soon found that they thrrove beautifully on the nourishment they derived from his fingers !

After a year or so, when the little ones were able to eat solid food, he would put them in some safe place, and, going into the neighbouring town, beg food for them in the name of the Sun and the Moon. The people all revered this good man, and cheerfully gave him what they could spare, and he would return to his hut and divide what he thus got with the little ones, just as a loving mother would do. Now the devotee, by means of his occult powers, had found out who his little charges were, and had consequently named the boy Surya and the girl Chandra. When Sūrya and Chandrū were about seven or eight years old, the good old man felt that his end was approaching. So, one day he called them to his bedside and gave them two things, a stove in which he had constantly been in the habit of keeping a fire burning, and a stick with a rope attached to it. He told them that if they wanted for anything after he was dead, they had only to burn some incense on the fire in the stove, and they would get it. As for the stick and the rope, he told them that, if ever they wanted to chastise or punish any one, they had only to whisper their instructions to the stick and the rope, and they would immediately set to work and give the culprit as good a thrashing as ever was given to anyone.

Soon after the good old devotee had gone to his rest, the two young people thought of going forth into the world and finding out who their parents were, for they had learnt from their late benefactor how they had been discarded and entrusted to the mercy of the waves.

So, as a first step, they expressed to the stove a wish to have a beautiful garden, and in it a golden palace, such as human hands could never build, in a place they chose for themselves. And soon they found themselves in a gorgeous golden palace whose walls and roof shone so brightly against the Sun, that they cast a strong reflection on their father's palace which was, as chance would have it, situated at the distance of about ten miles from it ! The Rājā was surprised at this, and sent forth his men to make inquiries as to the source of that strange light, when he was told that a lustrous palace of pure gold had risen up in the midst of the jungle, and was occupied by a beauteous lady and her brother. At this mention of a beauteous lady, the Rājā was seized with an eager desire to see her, and to win her favour, and

offered a large reward to any one who would undertake to persuade her to let him have just a look at her.

Several persons came forward to compete for the reward, but the Rājā selected out of them one, a shrewd old hag with a glib and flattering tongue, and sent her forth on her errand.

By bribing the servants of Chandrā, the fair lady of the golden palace, this old hag succeeded in getting admitted into her presence and soon ingratiated herself into her favour. As poor Chandrā was often left by herself all day long, while her brother was engaged in some outdoor pursuit, she gradually began to like the company of the old hag, who frequently found means to visit her when alone, on some pretence or other. Soon the shrewd woman succeeded in wheedling the innocent young creature into telling her all her strange story, and then set about devising a plan to get rid of Chandrā's brother. So, one day she said to her: "Fair lady, you have got the best garden the eye ever beheld, all the large trees in it are both beautiful and rare, and is it not a pity, therefore, that such a magnificent collection should lack that rarest of all trees, the sandal-wood tree, which is found at bottom of the well of Chandan Pari!"

"Ah!" sighed Chandrā, "I should so like to have it!" and the cunning woman, seeing her opportunity, enlarged so much upon the merits and the beauty of the tree, that Chandrā was seized with an eager desire to possess it, and would not let her brother rest, till he promised to go and bring it for her! So one morning Sūrya set out in the direction indicated by the old woman, determined to procure the sandal-wood tree. He travelled on and on for many a day, till one day he perceived a most lovely fairy sitting on the brink of a well in the midst of a very dark and deep jungle. But just as Sūrya's eye fell on her the little sprite hid her face with her hands and dropped swiftly into the well! Sūrya threw himself in after her, and soon found at the bottom a dry path, leading into a large palace situated in the bowels of the earth. He entered it, and the same sweet little fairy again greeted his sight. She would have run away from him this time also, but he speedily took hold of her hand, quieted her fears, and succeeded in getting her to converse with him. They sat talking, till the time came for the return home of the rākshasa, whose daughter the pari was, when the pari converted Sūrya into a fly, in which guise he remained sticking to the ceiling right over the lady's head. The rākshasa soon entered, with a number of dead bodies of men and women slung over his back, and began sniffing about and calling out loudly that he suspected the presence of a human being in or about the palace. But his daughter said: "Do not be so angry, dear father, without cause, for the smell of human beings that pervades this place proceeds only out of the dead bodies you carry on your back!" The rākshasa, however, continued fretting and foaming, and made things very unpleasant for his poor daughter that evening. When morning came, the giant again went out, and the pari soon restored Sūrya to his original shape. This went on for some time, till the two became fast friends. So one day Sūrya persuaded his fair companion to tell him whether she knew how her father was to come by his death. Now, the pari had learned from her father that there was a pair of doves living in a crevice in the walls of the well, over their heads, one grey and the other milk-white, and that the milk-white dove held his life in its bosom, so that, if it were destroyed, the rākshasa would fall where he stood, and instantly come by his death. The simple little pari repeated all this to her admirer, and he lost no time in profiting by the information he thus obtained, and one morning as soon as the rākshasa went out, he went to the well, and pulling the two doves out of the crevice, flung the grey one away into the air, and instantly broke the neck of the milk-white one.

The rākshasa, who was somewhere about, gave a tremendous yell as he felt his own neck wrung violently, and fell down dead with a heavy thud. Instantly, there sprung up around Sūrya a host of other rākshasas, fierce, strong, and wild, who would have instantly killed

him for having destroyed their chief, but he forthwith drew out his miraculous stick and rope, which he always carried with him, and bid them tie up all the *rākshasas* and give them as severe a thrashing as they could. The stick and the rope speedily set to work, and the *rākshasas* received so severe a thrashing that they all roared out with pain and begged of our hero to have pity upon them, and promised in that event to become his slaves and remain so all their lives.

"Very well, then," said Sūrya; "do as I bid you. Bring the *pari* and the Chandan-tree, that is the boast of her garden, out of this well, and follow me." The *rākshasas* were nothing loath, for one of them jumped in and brought out the *pari*, all trembling and disconsolate at the loss of her father, while the others went into the garden, and, cutting out a portion of the ground on which the Chandan-tree grew, followed Sūrya and the *pari* to the palace of gold.

Chandrā was in ecstacies, not only to see her brother alive and well, but also the Chandan-tree she had been longing so much for, and the pretty little Chandan Pari as well.

The old hag, however, who had never expected Sūrya to come back alive, was disconcerted at his sudden arrival, as it interfered with her plans regarding his sister. She, however, stifled her disappointment as best she could, and, putting on a pleasant smile, welcomed our hero with every manifestation of regard and admiration, and congratulated him on having attained his object. Sūrya then persuaded Chandan Pari to forgive him for having caused her father's death, and to give him her hand in marriage, and the three lived happily together in that magnificent palace for some time, Chandrā and the *pari* having become fast friends. But the old hag, who was bent upon Sūrya's destruction, again devised a plan to get rid of him, and one day, while he was talking to his sister and extolling the charms of his fairy wife, the old wretch, who was present, craftily put in, by way of a remark, that he thought his Chandan Pari beautiful, only because he had not seen the world-renowned Pari of Unchhatra, who lived under the magnificent tree called Unchhatra.

Sūrya at once fell into the trap, and expressed his determination to go in search of this new *pari* at once. Now this *pari*, as the hag well knew, was as cruel as she was beautiful, and all those that went to win her came back no more! She had a magic comb, which she kept constantly with her, and as soon as any one rode near enough to lay hands on her, she turned up her hair with it, and, in the twinkling of an eye, both horse and rider were transformed into stone! Our hero, however, who knew nothing of this, put a pinch of incense over the fire in the magic stove, and wished that he might be provided with a fleet steed, such as would traverse the longest distance in the twinkling of an eye, and lo, there presently stood before him just such a horse!

Sūrya was delighted, and soon taking leave of his *pari*-wife and his beloved sister, he mounted the fiery charger, and galloped away like lightning. The gallant *pari* seemed to know the abode of the *pari* of Unchhatra, and to be aware also of the trick of the comb, for, as soon as he spied her sitting under her favourite tree, he leapt almost right into her lap, and, before she could raise her hand and put the comb to her hair, Sūrya seized her by the wrist, and wrested it away. Unchhatra, finding herself thus suddenly deprived of her magic power, fell down at the feet of her valiant conqueror, and swooned right away. Sūrya promptly dismounted, and, raising her head on his lap, tried every means to bring her round. As soon as she was restored to her senses, and was able to speak, she acknowledged Sūrya's supremacy over her, and promised to be his slave and servant all her life. The only favour, however, which she asked of him, when he had assured her of his forgiveness, was to be allowed to make use of her comb once more, not to do harm to anybody, for that power was now lost to her for ever, but to undo the mischief it had already caused. Our hero consented, and restored the comb to her, and she immediately turned her beautiful golden hair downwards with it, when, in a moment, several large stones, that were lying scattered about here and there, began to assume strange shapes, and soon numberless young men and horses were seen "to rouse and bestir themselves

ere well awake." The *pari* asked pardon of all the young men for having allowed them to lie there so long, bereft of sense and motion, and they willingly forgave her, and, seeing the coveted place by her side already occupied by one who appeared far above them all, both in looks and bearing, they bowed low their heads to Sûrya and went their different ways.

Our hero then went home with his new *pari* and her Unchhatra-tree and soon there was another wedding at the golden palace, and both the *paris*, being very sensible young ladies, lived harmoniously together as co-wives. But the old hag, who, up to this time, had been doing her best to lure poor Chandra to destruction, although without success, began now to find the place too hot for her, for the *pari* of Unchhatra, who was as clever as she was beautiful, saw through the flimsy veil of friendship under which the wretch had been hiding her black purpose, and persuaded her husband to send her to the right about. So the crafty old woman had to return crestfallen into the presence of the Râjâ, who immediately consigned her to the tender mercies of the executioner for having failed to perform the task she had undertaken.

Now the good *pari* of Unchhatra, who was blessed with the faculty of knowing the past, the present, and the future, one day told Sûrya and Chandra all the strange history of their birth and parentage, and they were agreeably surprised to learn that their father was a Râjâ, who lived in a city only about ten *kôs*<sup>1</sup> distant from their palace. The *pari* then advised them to arrange a grand feast, and invite the Râjâ and all his subjects to it. Sûrya and Chandra did accordingly, and asked of the fire in the magic stove to erect for them a row of *mandapas*, stretching from the palace almost to the gates of their father's city, provided with every comfort and luxury, and soon there rose up in the jungle as magnificent a line of canvas structures as human eyes ever beheld before! Separate *mandapas* were set apart for each different caste of people, so that not only were the Brâhmaṇas and the Kshatriyas and the Vaiśyas provided for, but even the poor down-trodden Sûdras were not forgotten! They, too, had a group of *mandapas* to themselves, fitted up and decorated in such a sumptuous style that the Râjâ, as he came to the feast with his three wives and a gay train of courtiers and followers, was nearly walking into one of them by mistake, and thus polluting himself! What then can we say of the range of *mandapas* that were set apart for the Râjâ himself and his Râjîs! The ceiling was formed to resemble the lustrous concave of the sky, and was spangled with the brightest diamonds and sapphires to represent the Sun and the Moon and the Stars! The furniture and fittings also, which were of gold, silver and diamonds, were in perfect keeping with the magnificent ceiling — in short, there was nothing left to be desired.

Now the object of the *pari* of Unchhatra in getting her husband to invite the Râjâ to the feast with all his subjects, high or low, so that not a dog should be left behind, was, by that means to oblige him to bring also his discarded wife—the mother of his twin children, and therefore his most rightful Râjî. But when she was told that he had the effrontery to come without her, leaving her behind hemmed in between the four walls of her prison, when the whole town had turned out to the feast, she instantly ordered that but two seats, or rather *mushnads*, were to be placed in the midst of the royal *mandapa*, and stood by watching as the Râjâ entered with his three wicked Râjîs. Sûrya and Chandra lovingly escorted him to one of the seats of honour, and, as the elder of the Râjîs, who had taken the principal part in bringing about the ruin of the Brâhmaṇa lady, and was now high in the Râjâ's favour, moved forward to take the seat beside him, Unchhatra pulled her back, and demanded of the Râjâ whether it was she who had the right to occupy the seat of honour by his side! The Râjâ was nonplussed at this and said nothing, but, as the *pari* insisted upon knowing the truth, he had to confess that there was another, who had once a better right to fill that place, but had forfeited it when she was found out to be an impostor. Unchhatra then called upon him to explain what imposture it was that she had practised upon him, and he related how she had inveigled him into marriage with her by boasting that she was destined to be the mother of the Sun and the

<sup>1</sup> About 20 miles.

Moon, and how, instead of giving birth to those luminaries, she had brought forth a broom and a log of wood, and how she had been consigned to prison in consequence. But the *pari*, who, as we said, was cognizant of the whole story, related to the assemblage the trick the elder Rānīs had played upon the poor unoffending Brāhmaṇ girl, and the way in which they had mercilessly cast adrift her new born babes, and called upon the midwife, who was standing among the crowd around, to testify to the truth of what she said. The midwife, seeing the turn things had taken, made a clean breast of everything, and the whole assemblage thereupon heaped reproaches upon the heads of the offending Rānīs for having so sinfully misled their lord and master and encompassed the ruin of the mother of the most illustrious twins ever born!

Unchhatrā then introduced Sūrya and Chandrā to their father, and so great was the rage of the Rājā at the treatment they and their mother had experienced at the hands of the wicked co-wives, that he ordered a large pit to be dug near the city gates, and had them buried in it waist deep, and left there to be torn alive by beasts and birds of prey.

Sūrya and Chandrā, in the meantime, had hastened to the city with some of the Rājā's attendants, and, breaking open the walls of the prison, brought out their poor long suffering mother! Just a spark of life was all that was left in her poor emaciated frame, but by care and attention she was soon brought round, and who can describe her joy, when she learnt that it was her own dear son and daughter, who had been the means of bringing about her deliverance from what had been to her but a living death.

She embraced her dear twins again and again, and forgot all her past misery in the joy of meeting them.

At last, when she was apprised of the fate of her cruel tormentors and was told that the Rājā repented of his conduct towards her, and asked to be forgiven, the good Rānī shed tears, and wished to be united to him once more. There was nothing but joy and rejoicings all over the kingdom, when the news went forth that the Rājā had, after all, had the proud distinction of being the progenitor of the Sun and Moon in human shape upon earth.<sup>2</sup>

#### FOLKLORE IN HINDUSTĀN.

BY WILLIAM CROOKE, C. S.

No. 7.—*Why the fish laughed.*<sup>1</sup>

A fisherman was once hawking his fish through the city of Āgra and came in front of the palace of Akbar Badshah. The princess heard his cries and sent for him into her presence. The moment she looked into the basket, every fish in it began to laugh at her. Now she was her father's only daughter and much loved by him. So she went to Akbar and said:

"Father, I have seen dead fish laugh to-day. I must know the reason or I shall die."

Akbar replied: "Do not distress yourself. I will discover the meaning."

Akbar sent for Birbal, and told him that he would have him executed, if he did not explain why the fish laughed. Birbal asked for time and went home. There he lay down on his bed in sore distress and would tell no one the cause of his trouble. At last his eldest son induced him to tell what was the matter. He promised his father that he would find out the secret, if his father would give Akbar to give him five thousand rupees for the expenses of his journey.

He got the money and started. On the way he met an old man, who asked him where he was going. He replied that he was going in search of employment. They went on together and at last came to a river. As he was going into the water, young Birbal put on his shoes, and took them off when he reached the other side. Then as they passed under a tree the young

<sup>2</sup> [This story appears in part to have been subjected at some time to Western influence, as the Moon is feminine throughout.—ED.]

<sup>1</sup> A folktale told by Dwārika Prasad, Pāthak Brāhmaṇ, of Bithalpur, Pargana Kariyat Sikhar, Mirzapur.

man raised his umbrella over his head. They went on farther and came to a village where there was a fine crop of barley standing in a field.

"I wonder if this barley has been ground or not yet!"<sup>2</sup> the young man said to the villager.

When they came to the old man's village he invited his companion to put up at his house, and he agreed to do so. When the old man went into his house he said to his daughter :

"Our guest is the greatest fool I ever saw in my life. He goes barefoot on dry land, and puts on his shoes when he walks in water! When he goes under a tree, he holds up his umbrella! When he sees a barley field, he asks if the grain is ground or not!"

"Whoever he may be, he is not such a fool as you think," the girl answered. "He puts on his shoes in water, because he cannot see the thorns as clearly as he can when he walks on land. He holds up his umbrella under a tree, because he is afraid lest a bird should throw down some dirt on his clothes. When he asked if the barley was ground or not, he meant to enquire whether the owner had borrowed the seed or not, and if the crop belonged to him or to the *mahājan*. This is a wise man: you must get me married to him."<sup>3</sup>

So they were married, and the young man returned with his bride to Agra. He told her the business on which he had set out, and she said :

"I can explain the riddle!"

When she reached Agra, she wrote a letter to the princess :—

"Be cautious and think over the matter in your mind."

When the princess got this message, she was wrath, and said to her father :

"It is time that Birbal was forced to rede the riddle or bear the consequences."

When Akbar sent for Birbal, he sent back an answer that his daughter-in-law would explain the matter. So she was called into the *sandāna*, and Akbar was present. The girl said :

"The box of the princess must be opened before the mystery can be explained."

"My box shall never be opened," the princess screamed.

"Let it be opened at once," shouted Akbar.

And lo and behold! When it was opened out bounced four strapping young men!

"Now you see why the fish laughed!" said the girl. Akbar was confounded and had the princess and her lovers buried in the ground with their heads exposed and shot at with arrows till they died.

#### NOTES.

This tale is in many ways instructive. A story very similar is recorded from Kaśmīr by Mr. Knowles (*Folktales of Kaśmīr*, pp. 484-90). The queen of the Kaśmīri story has been localised at Agra, and the whole tale has been brought home into the familiar Akbar-Birbal Cycle. In the Kaśmīri tale, the youth asks the old man to give him a lift, meaning that he should beguile the road by telling stories. They are refused food in a city, and given some in a cemetery. The corn incident is in both, as well as that of the shoes. The youth asks the old man to cut two horses with a knife, meaning sticks, and he enquires if his ridge beam is sound, meaning to ask if he can afford to entertain a guest. The message to the queen is much more mysterious, and a young man disguised as a female slave in the *sandāna*, is discovered by all the servants being made to jump over a pit.

Mr. Jacob's remarks (*Indian Fairy Tales*, p. 250 sq.) may be quoted : "The latter part is the formula of the Clever Lass who guesses riddles. She has been bibliographised by Prof. Child (*English and Scotch Ballads*, I. 485); see also Benfey, *Kl. Schr.* II. 156 sq. The sex test

<sup>2</sup> [The ignorance of the rich and great as to agricultural matters is a standing joke among the Indian peasantry.—ED.]

<sup>3</sup> [We are now launched on an interesting set of those stock riddles, which perhaps represent what remains of an ancient form of divination.—ED.]

at the end is different from any of those enumerated by Prof. Köhler on Gonzenbach. (*Sesil. Mähr.* II. 216.) Here we have a further example of a whole formula, or series of incidents, common to most European collections, found in India, and in a quarter, too, where European influence is little likely to penetrate. Prof. Benfey in an elaborate dissertation (*Die Kluge Dirne in Ausland* 1859, Nos. 20-25, now reprinted in *Kl. Schr.* II. 156 sq.) has shewn the wide spread of the theme in early Indian literature (though probably there derived from the folk) and in modern European folk literature."

The old village Brähman, of Mirzāpur, who told the story was certainly ignorant of any European folklore, and the change in the incidents and its localization between Kasimir and the North-West Provinces are most instructive.\*

No. 8. — *The Princess who loved her Father like Salt.*<sup>1</sup>

There was once a king who had three sons and five daughters. One day he called them into his presence and asked each of them how much they loved him. One said that she loved him like sugar, another like sweets, and so on; but the youngest princess, who had lately been married, said that she loved him like salt. He was very angry and said, "Bitter love is no love at all." So he ordered his men to take her and expose her in the jungle.

When she found herself alone she feared the wild beasts, and began to weep, and as she wept she began to scratch the ground with a piece of stick. Immediately she saw a staircase of gold and when she scraped away some more earth she saw a golden tank beneath the ground. She then sent for masons and made them build her a palace all of gold, and there she lived until her son was born.

One day her father dreamed that he was sitting on a platform of silver, beneath a tree of gold whose leaves were made of the topaz; and among them sat a peacock. In the morning he went to his court and told his courtiers of his dream. "Whoever will shew me the things I have seen in my dream," said he, "to him I will give half my Kingdom." Many soldiers tried to perform the task and failed; at last the princes undertook it, and rode away on the quest. By chance they came into the jungle where their sister lived. She was sitting on the balcony, and recognised them. She said to her son, "Your uncles are passing by; go and call them." When they came in they were astonished to see such a splendid palace in the jungle. At last they came to think that it must be the abode of Thags, and in fear and trembling they went inside. The boy made them sit down and brought them food; but they feared that it was poisoned and would not eat it, and buried it in the ground. Soon after the boy returned and asked them where they were going. They told him their mission, and he asked them to let him accompany them. They thought to themselves that the boy was a Thag, and wished to join them in order to rob or murder them. So they thought it best to start at once and not to take him with them.

When the boy returned and found that they had started without him, he told his mother what they had said, and then set out in pursuit of them. When he came up to them he said: "Why do you distrust me? If you let me go with you, I will help you in your enterprise." So he went on with them, and after some time they came to a well and they told him to draw water for them. When he looked into the well he saw a gate; and he called out: "I see a gate in the well. I am going in to see what is there. Wait here six months for me." He jumped into the well, passed through the gate, and came into a lovely garden in which was a splendid palace. He went inside and looked about and on a couch in one of the rooms he saw a beautiful fairy; but her head had been cut off and was laid at her feet. He hid

\* [I would throw out, as a hint for the ultimate solution of the origin of such tales, the fact that riddles are still used as a form of divination precisely in the manner in which we find them employed in Indian folktales. See *Golden Bough*, II. 162: *ante*, Vol. XX. p. 198.—ED.]

<sup>1</sup> Told by Shudās Chāmār of Chaukiya, Mirzapur.

himself close by, and in the evening a Deo arrived. When he came in, he joined the fairy's head to her body, and gave her a slap on her right cheek, when she revived, and they began to talk and laugh together. Then she got up and brought food for the Deo. When he had eaten, he slept beside her, and in the morning he started off in search of his prey.

When the boy saw that she was alone, he went in and revived her as the Deo had done. She asked him how he had found his way there. "If the Deo finds you here," said she, "he will eat you." "As I am here I will stay here," he said; and as he was very handsome, the fairy allowed him to remain. Towards evening when it became time for the Deo to return she taught him a *mantra* and said, "I am going to turn you into a bug. When you please you can regain your original shape by repeating this spell." So he became a bug, and she put him into her own bed. When the Deo arrived he called out, "*Khanmansāyan, khānmansāyan*," that is to say, "Fee fo fum! I smell a man." But she pacified him and said, "There is no one here but me." And he lay down and slept till morning, and, as usual, cutting off her head he went abroad. The boy then turned himself back into his original shape and revived the fairy. She asked him why he had left his native land, and he told her the whole story. "We are three sisters," said she; "my name is Chāndī Pari (Silver Fairy); the second is Sōnā Pari (Gold Fairy); and the third is Zamurrad Pari (Topaz Fairy). We are all in the hands of this Deo. If you go to Sōnā Pari your object will be accomplished."

So she gave him a letter to Sōnā Pari, and he took it to her. He found her in the same state as Chāndī Pari, and he brought her to life in the same way. When she read her sister's letter she received him very kindly, and when the Deo came she also turned him into a bug. Next day she gave him a letter and sent him on to Zamurrad Pari, whom he also found in the same condition as her sisters. He began to plot with her how he could manage to release the three sisters. He said, "If you agree to accept my aid, when the Deo comes, tell him that, when he goes away, you are very lonely and frightened here all by yourself, and that it would be a good thing if he would bring your sisters here." When the Deo came that night he began to boast and said, "The world does not hold the man who can take my life. But, of course, I would die if my pigeon were killed." "Which pigeon do you mean?" she asked. "In Fulān jungle," he said, "there is a banyan tree, and on it hangs my pigeon in a cage. If any one were to get my pigeon I am ruined." She then induced him to bring her sisters to her, and he repeated a *mantra* and the three came together. After some time the boy asked leave from the fairies to go home, and they said, "All three of us love you, and you shall not go without us." Further they said, "You must go to Fulān jungle and find the banyan tree, open the cage kill the pigeon, and then the Deo will die also."

He did as they told him, and when the Deo was dead, he asked them leave to go home. They gave him three pictures of themselves, and taught him a *mantra* and said, "Whenever you wish our presence you have only to repeat this spell, and we will come out of our pictures." Further they said, "If you wish to make a platform of silver and the other things such as your grandfather saw in his dream, you have only to cut off our heads, and anything you desire will appear."

So the boy dived up the well, and when he was only two cubits from the top he called out to the princes to help him out; but they said, "We will not take you out unless you give us the things which you have brought with you." He gave them the pictures of the fairies; but when they got them, they would not take him out, and he was obliged to go back and live in the house to which he had gone at the beginning. The princes went home, and as they were passing the place where the boy's mother lived, she asked them what had become of her son. They answered that he had been with them until a few days before, and had then gone away by himself. She sent men to search for him, and by chance they halted by the same well. Hearing the sound of voices he came up, and when they saw him they pulled him out. When he came to his mother he told her all that had happened, and then he went to see his grand-

father. He found many people collected there, and they were talking about the platform which the king had seen in his dream. He complained to the king that the princes had robbed him of three pictures. The King ordered the pictures to be produced, and when the princes brought them he told them to produce the platform and other things by means of them; but they could not do so as they were ignorant of the spells. The boy then asked the king's leave to try, and permission was given him. He at once produced a platform of silver, a tree of gold with leaves of topaz, and a peacock sitting in the branches. So the king offered him half his kingdom and the hand of his daughter; but he said that he could accept nothing until he took the advice of his mother. The king agreed to go with him, and when they sat down to eat there was no salt in any of the dishes. The king did not like the food, and then the princess sent him a dish seasoned with salt. This he liked, and she then fell at the feet of her father, and told him the whole history. He was much pleased to get her back, and took her to the palace. He put her son on the throne, and they all lived happily.

## NOTES.

The story is incomplete, but is exactly as the narrator, a village labourer, told it. The fairies should come in and have their heads cut off before the platform is made, and the wicked fairies should be punished. *Khanmansāyan*, = "fee fo fum," in Chamār tales. I suppose it comes from *khāna* = to eat: *manushya* = man. The fairies with palaces underground reached through wells, and the Life Index of the Deo are familiar. He is as stupid as these goblins usually are.

## NOTES AND QUERIES.

## THE CHRONOLOGY OF THE KAKATIYA DYNASTY.

The Ekāmraṇātha inscription, edited by Dr. Hultzsch (*ante*, Vol. XXI. p. 197), furnishes the following list of the Kākatiyas of Orangal:—

- (1) Bctmarāja.
- (2) Prōdarāja.
- (3) Rudradēva.
- (4) Mahādēva.
- (5) Ganapati; S. 1172 = A. D. 1250.

Dr. Hultzsch assumes that the "Rudradēva" of this group is identical with the "Rudra" of the Anumakond inscription and that he was, consequently, a son of Prōdarāja. This assumption, however, involves a serious chronological difficulty. The Anumakond inscription furnishes Rudra with the date S. 1084 = A. D. 1162, and by its evidence he would appear to have begun to reign in A. D. 1160. Ganapati's date, according to the Ekāmraṇātha inscription, is S. 1172 = A. D. 1250, 90 years later. If we accept Dr. Hultzsch's genealogy of the Kākatiyas we have only one king — Mahādēva — to fill the gap.

Tradition records that Mahādēva fell in battle in the third year of his reign. But apart from this, in order to bridge the distance, we should have to give Ganapati a much longer reign than we are, under the circumstances, entitled to do.

We know that Ganapati died in A. D. 1257, and local records say he was succeeded by his wife, who survived him either 28 or 38 years. If there is any truth in this, it suggests the inference that Ganapati himself had a short reign. It is impossible, however, to place implicit reliance on this kind of evidence, and in this case the *Pratiparudriya* of Vidyānātha makes his successor his daughter.

In spite of this, however, there is still a difficulty in covering the period between Rudra and Ganapati satisfactorily.

If we give Rudra a 30 years' reign, his father Prōda having probably had a long one, and allow to Mahādēva the usual 25 years, we should still have to assume a 40 years' reign for Ganapati, for which we have no special justification.

The possibility has been suggested of another Ganapati and another Rudra having intervened between the Rudra of the Anumakond inscription and the Mahādēva of the Ekāmraṇātha group. This is by no means unlikely.

In the first place, to judge from the wording of the Ekāmraṇātha inscription there is nothing to suggest that the Rudra mentioned in it is a son of Prōdarāja. It merely states — "after him," i. e., Prōdarāja, "this race was adorned by Rudradēva." There is nothing in this to necessitate

the identification of this prince with the "Rudra" of the Anumakond inscription. He may as easily have been a later ruler of the same name. The similarity of the names might very easily cause confusion and lead to the omission of the other reigns by those who incised the Ekāmaranātha inscription.

But the likelihood of the hypothesis receives apparent support from another quarter.

*Ante*, Vol. XXI, p. 197, Dr. Hultzsch mentions three synchronisms as existing between the Yādavas and the Kākatiyas. That between Mallugi and Rudra, and that between Singhapa II. and Ganapati, he establishes satisfactorily. But when he affirms that Jaitugi the Yādava (A. D. 1191-1209) was also a contemporary of Ganapati it seems impossible to follow him.

In the *Vratakhanda* of Hēmādri (see Bhandarkar's *Dekkan*, p. 82) Jaitugi is represented as slaying "Rudra, lord of the Tailangus," while the Paithn grant of Rāmachandra states that he established Ganapati on his throne. It is natural, at first sight, to identify this Ganapati, as Dr. Hultzsch has done, with the prince of that name in the Ekāmaranātha inscription. But to do so involves a chronological difficulty of which he has apparently lost sight.

To make Ganapati a contemporary of Jaitugi, we must suppose his reign to have begun a year or two at least before A. D. 1209, Jaitugi's final date. As he died in A. D. 1257, that would give him a 50 years' reign; but we have no justification for such an assumption, and the weight of our evidence, such as it is, is all the other way.

The supposition of an earlier Ganapati, if it could be proved a fact, would meet the case exactly. The list of the Kākatiyas would then stand somewhat as follows:—

Frōla, Prōdarāja ...	... circ. A. D. 1110-1160
Rudra I. ...	... 1160-1195
Ganapati I. ...	... 1195-1220
Rudra II. ...	... 1220-1237
Mahādēva (traditionally)	... 1237-1240
Ganapati II. ...	... 1240-1257

Is it not possible that some of the numerous Kākatiya inscriptions might throw light on this point and clear away some of the confusion of names and dates, which at present prevents the formation of any satisfactory and systematic chronology of the dynasty? Perhaps some contributor might be able to direct his attention to this problem.

C. MABEL DUFF.

#### INTERCHANGE OF INITIAL K AND P IN BURMESE PLACE-NAMES.

*Ante*, p. 19, I noted the change of Kabēng to Pabēng (Bassein) and of Kak'ān to Pak'ān (Pak'āngyi). I now give more instances. Mr. Thirkell White informs me that the modern Puntu, a Kachin village in the Bhamo district, = Kuntu of older writings.

Of the reverse process there is an instance at Maulmain. The "Farm" Caves near that town are well known to visitors, as one of the sights. The word "Farm" represents the old Shān P'ārum=Burmese K'ayun. Also in Taikang the Burmese word Bama, a Burman, becomes Khamā: see Haswell's *Peguan Language*, p. 46.

By the way, from an inspection of the Burmese inscriptions preserved at the Mahāmuni Pagoda at Mandalay I find that the spelling of Kuk'ān (*ante*, p. 19) is really and invariably Kuk'ān.

R. C. TEMPLE.

#### TALAPAY—TALAPOIN.

Here is a contribution towards the solution of the vexed question of the origin of the extraordinary word talapoin = Buddhist monk, so common until quite lately.

In the Museum of Archaeology at Cambridge there is a figure of Buddha of the usual modern type, with a brass chain round its neck, from which is hung an engraved medallion. On the medallion is cut the inscription given below and the figure of a Buddhist priest or monk. The figure is a very incorrect rendering of the reality, and belongs to the type of figure to be found in La Lombère's *Kingdom of Siam*, 1693, and in the Pères Jesuites' *Voyage de Siam*, 1686, and other illustrated books and maps of that period. Beyond that the image came from the Fitzwilliam Museum, it has, I believe, no further history. So the date may be taken as about 1700 A. D.

#### Inscription.

Talapay! i. e. Religiōi! in Pegu Regno!  
effigies!!  
inventa in Templo ruinoso ad ripam. fluminis  
Syrian !!.

From this we gather that the old visitor to Burma thought that the image of Buddha was an image of a monk, probably on account of the dress, and that he found it either in a *kyauung* (monastic building), or in a pagoda, on the banks of the Pegu River near Syriam.

Talapay is an interesting variant of the well known Talapoin.

R. C. TEMPLE.

## NOTES ON ANTIQUITIES IN RAMANNADESA

(THE TALAING COUNTRY OF BURMA).

BY MAJOR R. C. TEMPLE.

## I. The Caves about Maulmain.

In company with Mr F. O. Oertel, I made, in April 1892, a short inspection of the caves referred to by Mr. Taw Sein Ko in his "Notes on an Archaeological Tour in Rāmaññadēsa," *ante*, Vol. XXI. pp. 377ff.

Attention was chiefly paid to the cave remains in the neighbourhood of Maulmain<sup>1</sup> and Thatōn (Dat'ōn). Those that were visited, and it may be said, that are so far known, were:—

- (1) the 'Farm' Caves, about 10 miles from Maulmain on the At'ārān River;
- (2) the D'ammabā Caves, 18 miles from Maulmain on the Jain (Gyaing) River;
- (3) the P'āgāt Caves, on the Salween River, 26 miles from Maulmain;
- (4) the Kōgun Caves, on the Kōgun Creek, near P'āgāt, 28 miles from Maulmain;
- (5) the B'inji Caves, on the Dōnđamī River, 51 miles from Maulmain and 15 miles from Thatōn.

Maulmain being a great meeting point of navigable rivers, all these places can be visited from it by launches, and, except B'inji, are within an easy day's journey, there and back. But they are all, except the Farm Caves, out of the regular routes, and are, consequently, but little visited,—indeed as regards the travelling public they are quite unknown, owing to the fact that it is necessary to engage a launch especially for the journey, a very expensive form of travelling, and not always available even on payment, except by special agreement.

In addition to those to the Caves, short visits were paid to Thatōn and Martaban, the weather being at the former very unfavourable and fully bearing out the statement in the Kalyāṇī Inscriptions at Pegu concerning "this very rainy country of Rāmaññā."<sup>2</sup>

It is extraordinarily difficult to obtain any information in Maulmain concerning the antiquities of the surrounding country. From statements made to me it would appear that many caves exist along the At'ārān River and along the upper reaches of the Dōnđamī River; but until each story is verified it is most unsafe to rely upon anything stated locally.

The *British Burma Gazetteer* states, Vol. II., page 37, that there are no less than 23 groups of caves in the Amherst District, each distinguished by its proper name. Among these may be the following, of which tolerably certain information was given me, locally, along the banks of the At'ārān. All are said to be filled with images and MSS. (1) In a hill opposite the Nidōn Quarries, 26 miles from Maulmain: (2) in a hill a mile and a half inland from the Quarries; here there is a climb over rough boulders and ladders for 400 ft., a narrow and low entrance, a large hall and deep cavity in the main cave, and several smaller caves in the neighbourhood: (3) at P'ābaung, 36 miles up the river; here is a cave with a hole in the ceiling leading to a chamber filled with books and old ivory, which was visited by Crawfurd (*Embassy to Ava*, page 355), and runs right through the rocks, like that at D'ammabā: (4) at the Hot Springs (At'ārān Yēbū), 41 miles up the River; where there are said to be more caves.<sup>3</sup>

Col. Spearman, now Commissioner of the Tenasserim Division and formerly editor of the *British Burma Gazetteer*, has kindly collected for me, in addition to the information above given,

<sup>1</sup> Called Maulmain or Moulmein by the English, Molāmyaing by the Burmans, Mutmwein by the Talaings, and Rāmapura in historical and epigraphic documents. It seems to have been called Molamyaing and Manlaymyaing by the English at first—*vide* Crawfurd, *Embassy to Ava*, published 1829, pp. 282, 355, *et passim*. In Wilson's *Burmese War*, 1827, the word appears as Moalmein, in a *Gazette* notification of 1826, quoted at p. lii. Low calls it Malamein in his papers, 1833, *As. Res.* Vol. xviii. p. 128 ff.; *Miscell. Papers on Indo-China*, Vol. i. p. 179 f. Mr. Oertel in his *Notes on a Tour in Burma in March and April 1892*, pp. 18ff., also mentions the journey herein described.

<sup>2</sup> See *ante*, p. 36.

<sup>3</sup> Probably the same as those mentioned below as being off Kyōndōjī Village. Low in 1833 was up the At'ārān and gives a good account of the At'ārān Yēbū (*Miscell. Papers on Indo-China*, Vol. i. p. 196) and also notices (p. 187) the P'ābaung Cave, which he calls Phabaptsung.

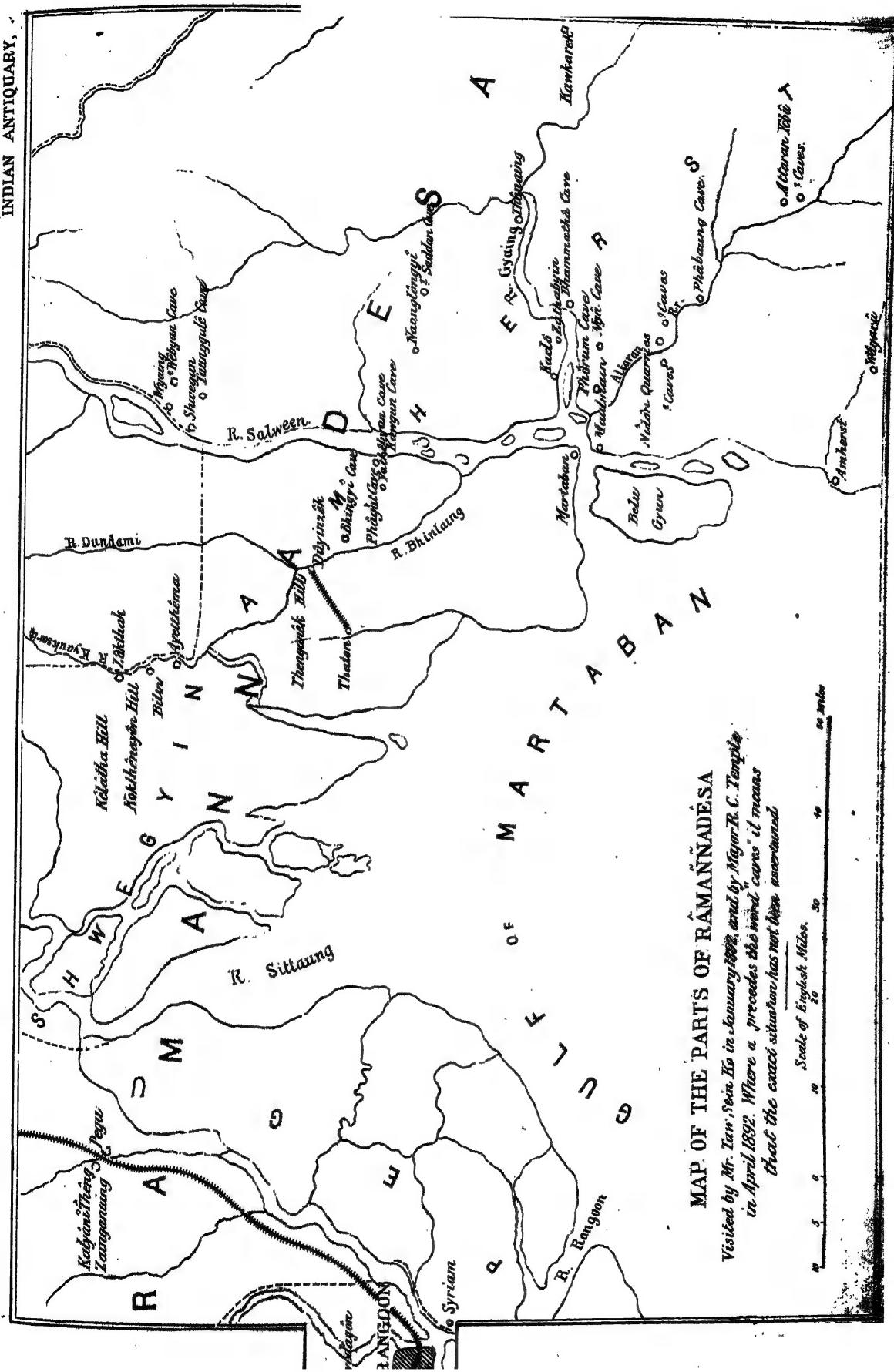
the following information, from native sources, as to the caves in the Kyaikk'ami or Amherst District.

There are in the Jain-balwin (Gyne-Salween) Sub-division five caves, *viz.*, the K'ayôñ-S'addân (Farm : see *post*, p. 329 ff.) in the K'ayôñ Hill, and the Ngâ up the At'arân River : the D'ammaba (see *post*, p. 331 ff.) and the S'addân up the Jain River. The first four are situated in the Tayâna Circle, and the last in the Dànpadaing Circle. The K'ayôñ Hill is a mile and a half from the K'ayôñ Village, and two and a half miles from the Zaðabyin Village (on the At'arân ?). The usual routes are, by road to Nyaungbinzék, four miles, thence across the Ferry over the Nyaungbinzék Creek (= At'arân River), and thence by road to the Hill, four miles : or by boat or launch up the At'arân River to Zaðabyin Village (on the At'arân ?), 13 miles, and thence by cart to the Hill,  $2\frac{1}{2}$  miles. The Ngâ Cave is two and a half miles distant in a separate hill: Only the K'ayôñ Cave, of the above, has any remains in it. The D'ammaba Cave is reached by boat or launch up the Jain River, 19 miles, and contains about 1,000 images, of which 100 are in good order, and one *chaitya*.<sup>4</sup> The S'addân Cave is two miles from Kôs'ênbân Village, six miles from Naunglônji Village, and 18 miles north of Zaðabyin (on the Jain). The usual routes from Maulmain are by boat or launch up the Jain River to Zaðabyin, 13 miles, and thence by cart 18 miles : or by boat or launch to Pônaing Village, 28 miles, and thence by cart, 15 miles. This cave is said to be a mile long, and to contain a *chaitya* and three images in bad order (two being broken) at the entrance. It is about 60 feet above ground level, and is reached by 100 masonry steps in practicable repair.

In the Kôkarék Sub-division there are eight caves, *viz.*, the Sa, the three P'âbôk Caves, the P'âbâun, the Taungbâlwè and the Yabé-Mont'i. The first six are in the Myâpadaing Circle and the last two in the Myâwadi, and all are reached from Kyôndôjî Village, which is 47 m. by boat or launch up the Jain River. The Sa Cave is in the little P'âbôk Hill, ten miles from Kyôndôjî. It contains five or six boxes of old MSS., but no images. These are said to be in good condition. The cave is 60 ft. above ground level, and is approached through old jungle paths. The three P'âbôk Caves are in the Great P'âbôk Hill and about 200 yards apart, nine miles from Kyôndôjî. Two of the caves contain images and *chaityas* in bad repair. The caves are from 30 feet to 60 feet above ground level, and are approached by old jungle paths. The P'âbâun Cave is eight miles from Kyôndôjî. It has no contents and is about 60 feet from the ground level. The approach is bad by difficult jungle paths. The Taungbâlwè Cave is nine miles from Kyôndôjî. It is 22 feet above the ground level, approached by bad jungle paths, and has no images in it. The Yabé and Mont'i Caves are in the T'indô Hill, about fifteen miles from Myâwadi Village, which is 45 miles by road from Kyôndôjî. They are about 60 yards apart and 1,000 feet from the ground level. The Yabé Cave contains *chaityas*, images and old MSS. in bad condition. These caves are very difficult of access through thick jungle and are rarely visited, or as the Burmese informant puts it: — "no one has ever been there!"

In the P'âgât Sub-division there are five caves, *viz.*, the Kògun, the Yabébyàn, the P'âgât, the Wébyàn, and the Taunggalé. The first three are in the B'in-hing Circle and the last two in the Myaingjî Circle. To reach the first three, the usual route is by boat or launch up the Salween to P'âgât, 27 miles (see *post*, p. 336), and thence by road. Each cave is close to a village of the same name, and the first two are each about three miles from P'âgât by different cart roads, and about three miles from each other. For detailed descriptions of the P'âgât and Kògun Caves, see *post*, p. 335 ff. In the Yabébyàn Cave are images and *chaityas*. The usual route to the Wébyàn and Taunggalé Caves is by launch to Shwêgun Village up the Salween, 76 miles, and thence by boat. Wébyàn Village is about six miles beyond Shwêgun, and the cave is some two miles inland. It contains *chaityas* and images, and is about 50 feet above ground level, but is easily approached by steps lately made to the entrance. The Taunggalé Cave is similarly about two miles inland from Myaingjî village, which is three miles beyond Shwêgun. This cave is about 700 feet up the hill, approached by a bad road over hill and through jungle. It contains *chaityas* and images.

\* This local statement is guesswork (see *post*, p. 338).



MAP OF THE PARTS OF RÂMANÃNĂDÈSA

Visited by Mr. Tan, Srin. Ho in January 1880, and by Major R. C. Temple in April 1882. Where a proceeds the wind carries it means that the exact situation has not been ascertained.

卷之三

Scale of English Miles.



In the Thatón Sub-division are two caves, the Minlwin and the Winbón, both in the Dānūminwin Circle. The usual route is by launch up the Salween and Dōndāmī Rivers, 70 miles, to (?) Dūyinzék, and thence ten miles back to Winbón Village by boat. The Winbón Cave is a mile from the village, but contains no images. The Minlwin Cave is about five miles inland and a mile from Mājū Village. It is 400 feet above ground level, and contains no images, but above it is a large marble slab (?) inscribed, which is an object of fear and reverence. This information from Thatón I look upon with some doubt. The description corresponds generally with that of the B'injī Cave given below at p. 338. It is probable that the Minlwin Cave is the same as the B'injī Cave, and that Winbón is the village I have called later on (p. 338) B'inlaing or Nyaungjān, and noted as being of doubtful nomenclature. If the Minlwin Cave is really the same as the B'injī Cave, it is quite erroneous to suppose that there are no images and *chaityas* in it.

Near Maulmain there are ten caves in the Kyauktalon Hill, which is situated in the Kinjaung Circle, about 14 miles from the town by cart road. Of these, four have images and *chaityas*, mostly in bad order. They are about a mile from Kyauktalon Village and about 20 to 30 yards apart. They are easily approached from the village.

This information, and that I have independently gathered as to the remains, goes to shew that there are at least 40 caves in the Amherst District alone, of which at least 21 contain antiquities of value.

During the time at the disposal of Mr. Oertel and myself for exploration, *viz.*, from the 11th to 15th April 1892, both days included, very little more than ascertaining the localities of the antiquities and the ways and means of reaching them, together with hurried visits, could be accomplished. But enough was seen to establish the archaeological value of these caves, and, as regards materials for tracing the evolution of Buddhistic art in Burma, their extreme importance.

In this paper it is intended chiefly, by describing what was seen, to draw attention to these remarkable remains, in the hope that they may be explored, before it is too late, by some one who has the leisure and is properly equipped for the purpose.

I may mention that Caves obviously of the same class as those herein described are to be found further East in the Laos States, *vide* Bock, *Temples and Elephants*, pp. 288 ff., 301; Colquhoun, *Amongst the Shans*, p. 240: in Cochin China, *vide* Crawfurd, *Siam and Cochin-China*, p. 286 f.: and in Siam, *vide* Bowring, *Siam*, I. p. 167.

## 2. The 'Farm' Caves.

The 'Farm' Caves, situated about 10 miles from Maulmain, are favorite places for picnics and pleasure parties for the European population of the town, and also for the Native population, — Burmese, Talaings, and Hindu Natives of India,<sup>5</sup>—who combine, however, religious worship with their outing. The Chettis (Madrāsi Hindu money-lending class) of Maulmain have built themselves a rest-house outside one of the Caves, and there is, of course, also a Burmese rest-house or *zayat*.

The name 'Farm' appears to be a corruption of the Shan name of the place, P'ārum (Pharum). P'ārum, as a place-name, is one of the many relics of the old Shan occupation of this part of Burma, the syllable *p'ā* (precipitous rock) appearing in several place-names of the same class in the neighbourhood; e. g., P'ākat (Bur. P'āgāt), P'ālān, P'ābyauk, P'ālāt, P'ānp'ā, P'ānun, P'āauk, P'ārūsin, P'ābin, P'āwtun, etc. However, the name 'Farm Caves' is so firmly established, so far as concerns Europeans, that it may be safely regarded as the proper one. The Burmese name is K'ayōn<sup>6</sup> (spelt K'ārun and pronounced K'ayun to the present writer), after the neighbouring village of that name. Another derivation of "Farm" is from the guano in these caves, which was and perhaps is still, farmed out to contractors.

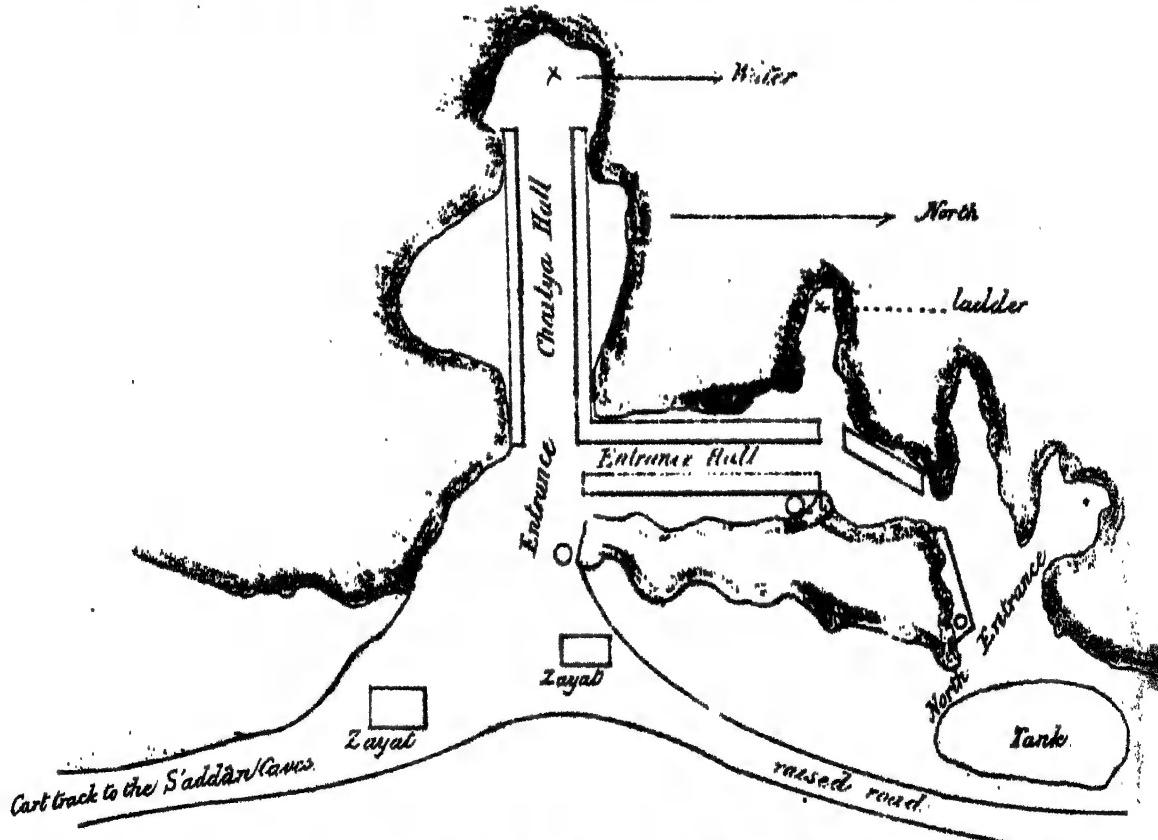
<sup>5</sup> Hindus all over Burma worship at the Buddhist shrines and pagodas. At the great Shwēdagōn Pagoda at Rangoon they may be seen at their devotions in considerable numbers. The pagoda and shrine attendants in Lower Burma are usually also Hindus from India, who have taken the place of the old pagoda slaves.

<sup>6</sup> For interchange of initial *p* and *b* in Burmese place-names, see ante, p. 19.

The Farm Caves, like all those mentioned in this paper, are situated in isolated hills of limestone rock, which rise picturesquely and abruptly out of the surrounding alluvial plain, and were evidently excavated by the sea at no remote geological period. They are now full of stalactites and stalagmites, some being of large size.

There are two distinct sets, one of which was formerly used for religious purposes and at one time richly ornamented. The other has always been left as nature made it. The former is the K'ayōn Cave proper, the latter, which is about 600 yards distant southwards, is called the S'addān Cave. There is a third unornamented cave called the Ngā Cave in a hill about  $2\frac{1}{2}$  miles distant.

The first set consists of an entrance hall running parallel with the face of the rock, a long hall running into the rock at the south end, evidently meant for the "Chaitya Hall" of Fergusson's *History of Indian Architecture* (Chap. V.), and a subsidiary entrance and hall at the north end. This last apparently exists because of the form of the cave, and in front of it is the artificial tank, which invariably accompanies these remains. The following sketch plan will give a general idea of the construction.



Sketch Plan of the Párum [K'ayin] Cave.

The straight parallel lines represent brick and plaster platforms erected for images of all sorts; of Gautama Buddha himself and of his worshippers or *yuhdus* (= *rūhūnī* = Pāli, *arahan* = Skr. *arhanī*<sup>7</sup> = *arhat*). At the circular spots near the south entrance and in the Entrance Hall are small pagodas, and at a similar spot near the north entrance is a *vēdi* (= Pāli *chātuyā* = Skr. *chaitya*) or *ṭīṭī*,<sup>8</sup> as the modern Burmese call it, of interesting construction. At

<sup>7</sup> This word is also preserved in modern Burmese as *rahanī*, pron. *yahānī*.

<sup>8</sup> On the platforms of pagodas such structures represent the old top-ornaments or umbrellas (*ūṣṇī*) of the pagoda, which when taken down to make way for new ones are bricked in by small *chaitya*-like structures, and thus preserved for ever. The word *ṭīṭī* has become popularised as *tee* by Fergusson's *History of Indian Architecture*, see p. 64, 1885.

the point indicated in the plan there is a bamboo ladder leading up into darkness in the roof, most probably into a higher cave in the rock, but this was evidently too much infested with bats to make exploration desirable at short notice during the visit.

The whole of the caves above described were clearly at one time crammed with images of all sizes, materials and ages, just as the K<sup>o</sup>gun, B<sup>i</sup>nji and D'ammabā Caves still are. These have nearly all now been destroyed by iconoclasts, probably chiefly Natives of India, from Maulmain. The proximity of that town, its occupation by the British for nearly seventy years, the existence for many years of a large garrison there, and the callousness of the Burmese to this species of desecration, would easily account for the destruction of invaluable remains that has taken place.

There remain, however, several huge recumbent figures of Gautama<sup>9</sup> Buddha, one measuring 45 feet in length and others not much less, sitting figures of various sizes, and small figures mostly mutilated. The condition of the wood, of which some of these are made attest their antiquity.<sup>10</sup> Some of the stalactites have been ornamented, but this has not been the rule, as it evidently was in some of the other caves, notably that at D'ammabā. All over the sides of the cave and its roof there are signs of former ornamentation with small images of plaster painted white and red, and made of terra-cotta stuck on with a cement. The best preserved of these particular remains are high up on the south wall at the deep end of the Chaitya Hall, where a number of plaster yahāns are kneeling opposite one of the huge Shwēdāyaungs or recumbent Gantamas, and in the roof near the entrance. Here advantage has been taken of a small natural dome to picture the 'Church' (*biing'a = saṅg'a*); i. e., a numerous circle of yahāns praying round a central figure of Gautama under the Bo (=Bōd'i=Bur. Bdd) Tree.<sup>11</sup> Plate I. which is from a photograph taken from the entrance to the Chaitya Hall, looking along the Entrance Hall northwards, indicates this ornamentation and shews the small pagoda above mentioned.

The best way of visiting the Farm Caves is to take a hackney carriage (these are numerous, cheap and proportionately bad in Maulmain) to the Nyaungbinzék Ferry on the At'arān<sup>12</sup> River, about four miles, then to cross in the Ferry, and thence proceed by bullock cart to the caves, another four miles or so. There is no difficulty in the journey, as it is constantly made and the people *en route* consequently quite understand what is wanted. It is advisable, however, to give notice to the bullock drivers of the intended journey. The roads are now good all the way.

### 8. The D'ammaba Cave.

The D'ammaba Cave is distant from Maulmain about eighteen miles and is situated near the banks of a side-stream behind an island in the Jain River. There is a village and a small bright gilt pagoda on a high precipitous rock jutting picturesquely,<sup>13</sup> as usual, into the River. (See Plate XIX.) Near the pagoda are *kyauungs* (monastic buildings) of the ordinary village type. The Cave is in a range of limestone rocks of some height behind the village and distant about quarter of a mile, and there is no difficulty in procuring guides from the village. The peculiarity of this Cave is that it runs right through the rock, and so is better lighted than is usually the case.

It contains a great number of stalactites and stalagmites, some very large, and

<sup>9</sup> Skr. Gautama = Pali Gotama = Burmese Gōdama and Gōd'ama (= Anglo-Indian goddama, used for any Buddhistic image).

<sup>10</sup> Many of the figures are, however, quite modern, having been placed there by worshippers of the present day.

Local information places the number at 68, of which only 9 are now in good order.

<sup>11</sup> This cave is much disfigured by scribbled names of visitors in many languages: English, French, German,

Hindustani, Hindi, Gujarati, Tamil, Telugu, Burmese and Chinese.

<sup>12</sup> This word is Attaran in Crawfurd's *Ava*, 1829, and in Spearman's *Gazetteer of Burmah*, 1880. It is Atharam in Wilson's *Burmese War*, 1827, p. lxxii. It is at this point frequently called the Nyaungbinzék Creek.

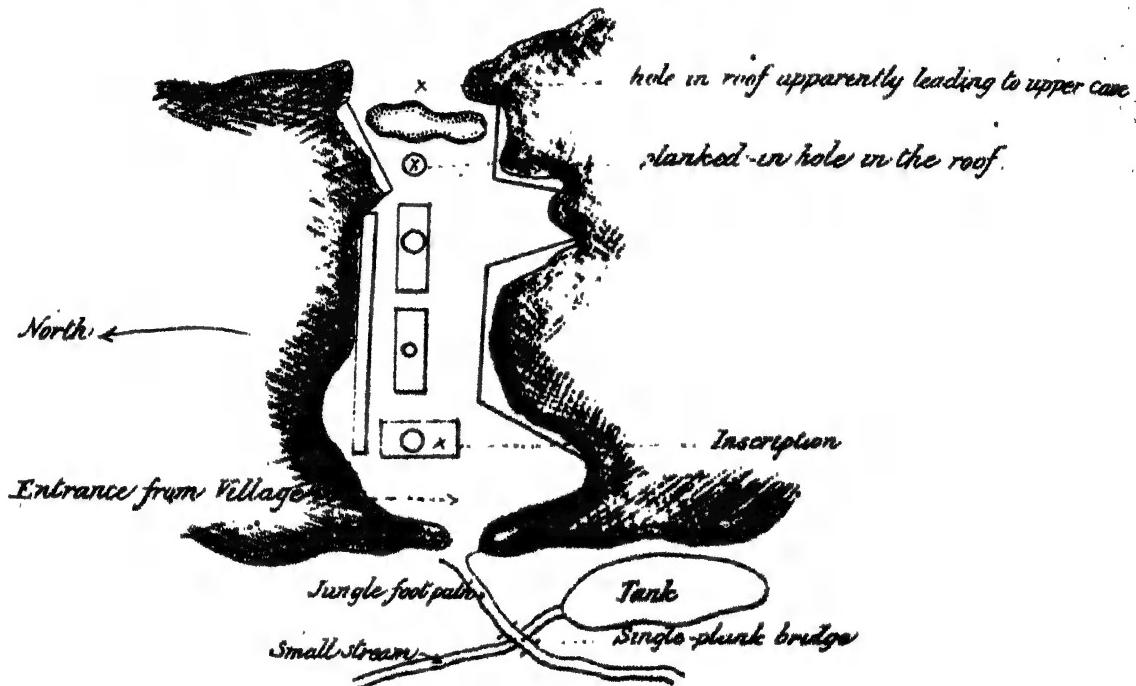
<sup>13</sup> One of the most striking facts in Burma is the beautiful and picturesque situations of the pagodas and public buildings. They are comparable in this respect to the religious structures of the Lepchas in Sikkim. See

*Journals kept in Hyderabad, Kashmir, Sikkim and Nepal*, by Sir E. Temple and R. C. Temple, Vol. II. pp. 206-207.

Sir E. Temple's *Oriental Experiences*, pp. 73-74. See also *Ibid.*, p. 361 f.

apparently all were originally ornamented. This may give a clue to the age of the ornamentation on further investigation, by determining whether the unornamented stalactites and stalagmites are posterior to those covered with ornaments, and how long it must have taken them to form. Some of them again are now only partially ornamented, and it is possible that the unornamented parts may have been formed since the ornament was put on.

The accompanying sketch plan gives an idea of this Cave.



Sketch Plan of the D'ammabā Cave

The general design in the interior seems to have been to build up a pagoda or *chaitya* at both the east and west entrances, and to fill in the centre of the hall or cave with images and smaller pagodas. These are raised on platforms. Along the sides is a great mass of images on platforms, such as are shewn in the sketch plan. A general idea of the style of ornamentation and design can be seen from the interior view of the B'injī Cave given on Plate II.

The ornamentation of the roof, sides and stalactites consists of images of Gautama Buddha and Yāhāns, of all sizes, from four inches in height to about life-size. These images are of brick and coloured plaster, chiefly red (*himsapūla*<sup>14</sup>), and of terra-cotta fastened on by a cement. There are also signs of glazed ware having been employed in places, and abundant signs of a general gilding<sup>15</sup> of the figures in days gone by. When new, and brightly colored and gilt, the effect of the ornamentation must have been very fine. (See Plates VI. and VII.) Great numbers of small earthen lamps, of the usual Indian *chirāgh* form, are to be found. These must have been used, as now, for illuminating the images on feast days. Much broken pottery also lies about; the remains no doubt of water-pots and of pots for votive flowers, used on similar occasions.

All the platforms, the pagodas, and the large images down the centre of the Cave, are of

<sup>14</sup> This word is spelt *himsapūda* = Skr. 'goose-foot,' and is the name of a mineral (red oxide of mercury) producing the peculiar rich red used in Burma for ornamenting buildings. It is particularly well suited as ground for gold, black, white or gray ornament.

<sup>15</sup> The gilding was not always of good quality, as in many instances the images that remain are now simply covered with verdigris.

brick and plaster, and now very much ruined. There is a general idea among those who have visited this Cave, which is repeated in the *British Burma Gazetteer*, Vol. II. p. 138, that the ruin has been caused by some enemy of the Talaings. However, unless direct historical evidence is forthcoming to support that argument, it may be put forward, as the more likely theory, that the destruction now visible is that which is inevitable in Burma. When a pagoda or image is once built or made, and the *kūpō*, (spelt *kusōl* = Pāli *kusalām*, a 'good work') or religious merit, gained thereby has accrued, no more interest is taken in its preservation; and as every pagoda contains a treasure chamber of sorts, and as each large image is supposed to have valuables buried somewhere inside it, they are sooner or later dug into in search for treasure. This is sure to happen after any political disturbance, when anarchy, for a time at any rate, always supervenes. Plates IV. and V. shew pagodas thus treated in the Kdgun Cave, and it may be said that, in the Cave remains in Ramanadēsa generally, it is the rule for pagodas and large images to have suffered thus. This fact alone is sufficient to account for the ruin observable at D'ummabā.

The Eastern Pagoda is utterly ruined and is now a mere mass of bricks, plaster and broken images, some of which may still possess great archaeological value. Immediately above it there is a hole in the roof, now boarded-over. This leads to an upper chamber or cave, in which are still stored sadaiks, or book-coffers, containing Talaing MSS., no doubt of unique value, if still legible and fit to take to pieces. The *British Burma Gazetteer*, Vol. II., p. 37, suggests that there are such documents to be found in the other caves. It hardly needs argument to shew that they should be removed as soon as possible to places, where they can be preserved until they can be properly utilized.<sup>16</sup>

Outside the eastern entrance there is a funnel leading upwards in the rock, but whether this ceases abruptly or leads to the boarded-in chamber could not be ascertained on the spot.

There is a very large number of images of all sizes and in all stages of preservation, lying in utter confusion about the floor and the sides of this Cave. Plate II. relating to the B'injl Cave, gives some idea of the state of the floor at D'ummabā. These images evidently belong to all dates, from that of the first use of the Cave for religious purposes up to quite modern times. They are made of many materials:—wood, alabaster, limestone, plaster and terra-cotta, amongst others. The wooden images are probably the most valuable for antiquarian purposes. They are mostly now coated over with a black preparation which looks like Burmese resin (pron. *bissi*, spelt *sachchē* = (*sach*) *bit*, wood, + (*chē*) *si*, oil). It is either the under-coating of former coloring or gilding, or was meant as such and never covered over. This coating has preserved the outer surface as originally designed, whereas the wood under it has utterly decayed in many instances. The state of the wood, which is apparently teak in all cases, combined with the outer form and ornamentation of the images will go a long way, on careful investigation, towards determining when they were deposited; because teak under certain conditions may be assumed to take not less than a certain number of centuries to reach a certain stage of decay. It may further be fairly argued that, when once the caves became established as recognized places for religious ceremonies, the great mass of images now found in them were deposited by successive generations of worshippers and pilgrims.

The images and similar remains are generally of the same character in all the Caves, and are well worth study, for the reason that they explain the forms of many of the old and small images deposited about the greater Pagodas in Lower Burma still used by the populace as places of worship. (See Plates I., Ia, VI. and VII.) Exactly similar images are yet to be seen round the Kyaikbānlān and the Kyaikpatan Pagodas at Maulmain, the Myābēndān Pagoda at Martaban, the Shwēzayān and Mnlēk (or Dajāp'ayā) Pagodas at Thaton, the great Shwēdagōn itself and the Sūlē Pagoda at Rangoon, the Kyaikkauk

<sup>16</sup> The Talaing language, though still spoken to a considerable extent, is ceasing to be a literary medium very rapidly; so much so that it is already extremely difficult to find an educated Talaing able to read even modern documents in his native language, and the epigraphic and old palm-leaf documents in that tongue, which are of supreme value to the history of Lower Burma will even now have to await the labours of the expert student of the future.

Pagoda at Syriam, and in the far-renowned (in Burma) Kalyāṇī Dēng (*simā*) at Pegu, and round the great Shwemoddò Pagoda at the same place.<sup>17</sup> Whether these images were originally made for the pagodas, or were taken from the Caves by the devout and there deposited, is a question to be settled hereafter. For it must be remembered that it is still a fortunate thing in Burma for a *p'ayā* (image of Gautama Buddha) 'to travel,' as the people put it.

Careful search may unearth inscriptions of value in the D'ammabā Cave. Some of the small terra-cotta figures, or, more strictly, tablets impressed with figures, that have become detached, are found to have sometimes, but not commonly, notes painted on the back. The only one, of two or three picked up in this Cave, which is sufficiently complete for reading is that given below, full-size.



*Facsimile, full size, of the inscription on the back of a terra cotta tablet impressed in front with an Image of Gautama Buddha. From the D'ammabā Cave.*

The characters of the inscription are Talaing and the language is Talaing, and it means:<sup>18</sup>  
"Nge Leh offered to the pagoda curry stuffs from his ancestral fields, fish, and property."<sup>19</sup>

<sup>17</sup> Lately there has been printed by the local Government a perfunctory and well-nigh valueless production called *List of Objects of Antiquarian and Archaeological Interest in British Burma*. It is confined mainly to the names of the principle pagodas in the country and the folk-history thereof. It is useless for any purpose, except to find the names of the pagodas, and is not even then of use, if there is more than one pagoda in a place, as the actual situation of each is never indicated.

<sup>18</sup> It must be borne in mind however, that in the present condition of scholarship as regards the Further Indian languages, every epigraphic reading should properly be regarded as tentative.

<sup>19</sup> We must assume from this that the pious Nge Leh held a feast from the produce of his ancestral fields and offerings to the pagoda, and also let loose some fish as a good work: (*jivita dana*; *stūpa dana*).

Transcribed the inscription runs thus:— *nalah matau nè sané ka p'ôn balah-kyu(h).* The pronunciation and meaning of each word runs thus: *Nge Leh metò ngè sané hñ p'ân pale-kyauk<sup>20</sup>* — “Nge Leh parents’ field curry-stuff fish property offer-(to)-pagoda.” In addition to the above, there are traces of another inscription in modern documentary Burmese characters.

These impressed tablets usually represent Gautama Buddha seated on a canopied throne, the canopy forming the back-ground of the tablet. Gautama Buddha is commonly thus represented in Burma in figures of all sizes and of all materials—*vide* Plates IV., V., VI. and VII. In the D'ammabâ Cave a large full-sized seated figure has an inscription, white letters on a black ground, on the canopy, above either shoulder. As it is on plaster which is fast peeling off, no impression can be taken of it, but it should not present any difficulties in reading, if read before it is too far destroyed, as it is in the ordinary square lapidary Burmese character in vogue in the last and the beginning of the present Century (*vide* the Pò:t:daung Inscription near Prome, *ante*, p. 1 ff.).

About two and a half miles distant from the Cave just described there are hot springs and another Cave (so local information on the spot says).<sup>21</sup> The hot springs are well known to the natives of the country, and now also to immigrants from India, who repair to them annually to get rid of skin diseases. There are several such places in the Amherst District, notably the At'aràn Yêbû (Hot-waters) on the At'aràn River, the medicinal qualities of which have been attested by Dr. Hulser.<sup>22</sup>

The way to reach D'ammabâ is by special launch from Maulmain, in which case the journey takes about three hours each way, or by ferry launch to Zaðabyin on the Salween, and thence by country boat to D'ammabâ, a slow process. The former method of approach is very expensive.

#### 4. The P'agàt and Kògun Caves.

The P'agàt Cave on the Salween<sup>23</sup> River is distant from Maulmain 26 miles, and is situated in an isolated limestone rock by the river-bank. It is not now of much interest, as it is very dark, and so offensive, owing to the presence of an enormous number of bats,<sup>24</sup> that it is practically not explorable.

Seated Gautama Buddhas can, however, be made out in the darkness, and no doubt at one time the Cave was decorated and ornamented in the style of its neighbour at Kògun. Wilson, *Burmese Wur* (1827), quotes, p. lxvi., a Government *Gazette* notification, dated 20th April 1826, of a journey up the Saluen (Salween), where P'agat appears as Sagat, apparently by mistake. At that time the images were distinct and the ornamentation was evidently the same as that of Kògun. The bats are also mentioned. It is further noted that the ornamentation on the rock face, which is in the style of that already mentioned at D'ammabâ, looks from the river like the letters of a huge inscription. This accounts for the persistence of a local idea that there is a large prominent inscription on the face of this Cave.

As far as I can make out, the following description from Low's travels in these parts in 1833 (*Asiatic Researches*, Vol. xviii. p. 128 ff.; *Miscell. Papers on Indo-China*, Vol. I. p. 197) refers to P'agàt. “In rowing up the Sanlùn (= Salween, by misreading the final *n* for the dental *n*, instead of the guttural *n*) or main river, the first objects which attracted my attention were the Krüklatung rocks, being a continuation of the great lime formation. The river at one spot is hemmed in betwixt two rocks, and, being thus narrowed, rushes through with considerable impetuosity. The rock on the north-west bank overhangs its base, the latter being

<sup>20</sup> *Pale-kyauk* is a compound meaning ‘to make an offering to a pagoda.’

<sup>21</sup> This was not borne out, however, as regards the Cave, on further enquiries from local officers.

<sup>22</sup> *B. B. Gazetteer*, Vol. II. p. 88 and note. The only reference, besides those quoted from the *Gazetteer*, I have yet found to the D'ammabâ Cave is in that intelligent little book, *Six Months in Burma*, p. 41, by Mr. Christopher Winter, who visited it in 1858. It is there called Dhammathat, as it is usually still called by Europeans in Maulmain. This is an instance of striving after a ‘meaning,’ because ‘Dhammathat’ is a word well-known to most Anglo-Burmans, being the Burmese form of the name of a locally celebrated work, — the *Dharmaśāstra*.

<sup>23</sup> Salween = Bur. spelling Samlwan, pron. salwin.

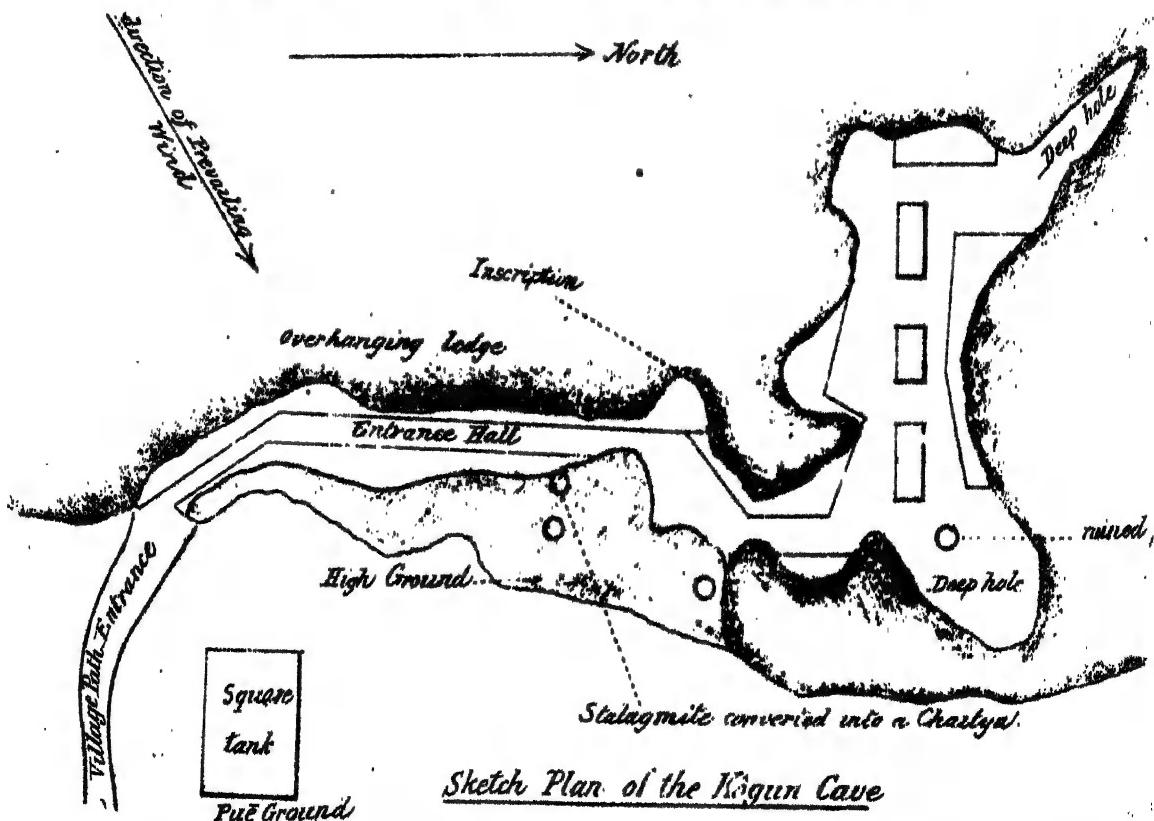
<sup>24</sup> See *ante*, Vol. XXI. p. 278; and Maloom, *Travels*, ii. 61. It is a well established fact that it takes these bats 25 to 30 minutes to fly out of the Cave to their food every evening.\*

washed by the river. On a sharp, and one should suppose almost inaccessible pinnacle, a small pagoda has been built, producing a pleasing effect to the eye of a distant observer.

"The cliff I conjectured to be 250 feet high. On that front facing the river some niches have been cut in a pyramidal space, and in these stand many painted and gilt alabaster images of Buddha. A narrow opening leads into a magnificent cave, which has been dedicated to Buddha, since many large wooden and alabaster images of that deified mortal were found arranged in rows along the sides of it; the wooden images were mostly decayed through age and had tumbled on the floor. The rock consists of a grey and hard limestone. The cave bears no marks of having been a work of art. The Burman priests, who inhabit a village on the opposite bank, could not afford me any information respecting it. No inscription was discovered on the rock."

P'agàt can be reached by a ferry launch in about four or five hours from Maulmain, but the best way is to visit both P'agàt and Kògun at the same time by special launch, — an expensive journey as already explained.

By a good fair-weather road from P'agàt, though somewhat unpleasant withal, the Cave and Village of Kògun can be reached by bullock-cart, if desired. The distance is about two miles. The preferable way of getting there is to stop in a special launch at the mouth of the Kògun Creek, about a mile short of P'agàt, and thence either reach the Kògun Village by a country boat, if the tide serves, or by walking through the outskirts of the village for about a mile. The Cave is situated, as usual, in an isolated limestone rock about a quarter of a mile to the west of the village. It runs under an over-hanging ledge of rock for about a hundred feet from South to North and then dips Westwards into this rock for about the same distance at the North end. The following sketch plan gives an idea of it.<sup>26</sup>



<sup>26</sup> Crawford visited Kògun on 27th January 1827—vide Embassy to Ava, p. 361 ff.; Wilson's Documents of the Burmese War, Appx., pp. xliv., lxvi. f.

The general plan of the cave proper is evidently that of the D'ammabâ Cave, but advantage has been taken of the over-hanging ledge and the rising ground in front of it to create a profusely ornamented Entrance Hall. In front of this is a large artificial square brick tank kept in good repair, as the Cave is still a place for an annual festival at the Burmese New Year (about 15th April). In front of the tank is the *pwe*-ground, where Zât Pwes<sup>26</sup> are performed on the occasions when people congregate here.

There are the usual image platforms about the sides of both the Cave and the Entrance Hall, and also several down the centre of the Cave, as at D'ammabâ.

A goodly number of small brick and plaster pagodas and *chaityas* are scattered about both Cave and Entrance Hall, and the surroundings of the latter. The largest are noted on the sketch plan. There is also a remarkable ornamented stalagmite, see Plate VII., covered completely over with small terra-cotta images, about four inches high, of Gautama Buddha enthroned in the style already explained, surmounted by a series of standing images in plaster work and much larger. On the top of all is a small pagoda or *chaitya* of the usual modern form. The corresponding stalactite, not visible in the plate, is profusely ornamented with images of Buddha in every attitude,—standing, seated and recumbent.

The peculiar position of the Entrance Hall under an over-hanging ledge of rock, sheltered from the rain brought by the prevailing south-west wind, has led no doubt to the profuse ornamentation of the surface of the rock to a considerable height, as shewn in Plates III., IV., V., VI. and VII.

This ornamentation is the best sample of all of the type already noted as prevailing at D'ammabâ and P'ârum, *viz.*, covering the rock with impressed terra-cotta and plaster tablets of all sizes, from four inches to several feet in height. The impressions are chiefly of Gautama Buddha enthroned, but they are nevertheless in great variety, and the Ding'a or Church is represented in several ways, as also are various scenes from the legendary life of the founder of the religion. On the many small ledges and recesses presented by the uneven surface of the rock are placed images in alabaster and brass. This is a special feature of the wall decoration of this Cave, due to natural conditions.

All about the Entrance Hall and the Cave itself, there is an astonishingly large deposit of figures of Gautama Buddha and yahâns in every material and in every condition, besides a mass of remains of Buddhistic objects generally. Many are quite modern, but some are of a type not now met with in modern Burmese religious art, and are exceedingly interesting from an historical and antiquarian point of view, as connecting Burmese with Indian Buddhism. They are well worth study, and probably from this Cave alone could be procured, with judicious selection, a set of objects which would illustrate the entire history of Buddhism in Lower Burma, if not in Burma generally and the surrounding countries, especially Siam.<sup>27</sup>

The great mass of the images and remains are in a state of complete neglect, but, as the Cave is still in use for purposes of occasional worship, many of the figures are well looked after, and some of the larger exposed ones are protected from the weather by rough boarding. The Cave itself appears to wander indefinitely into the rock at the two deep holes marked in the plan, and that near the ruined pagoda is partly filled up with a great mass of mutilated images and broken objects, thrown together in an indescribable confusion. Every pagoda has been broken into for treasure in the manner shewn in Plates IV. and V.

<sup>26</sup> The word *pwe* (Anglo-Indian *pooay* or *poay*) is Burmese, exactly corresponding to the English word 'play' in its various senses. Zât = Pâli *jâti*, used for *jâtaka*, a Buddhist 'birth-story.' The Zât Pwe is consequently a modified Passion Play.

<sup>27</sup> A move in this direction is being made by the Local Government in Burma.

### 5. The Binji Cave.

The B'inji Cave is situated in some low hills about 3 miles east of a village called, apparently indifferently, B'in'laing<sup>28</sup> and Nyaungjñ, on the left bank of what is usually known to Europeans as the Dññsami River, but is really the B'in'laing River.<sup>29</sup> This village is about three miles below Duyinzék, and about 51 from Maulmain and 11 from Thatón. At the foot of the Cave is the village of B'inji, which is reached by bullock cart across jungle and rice-fields from B'in'laing Village. In front of the Cave is a pool of very hot water from which a stream issues,<sup>30</sup> and over this stream is a single-plank bridge. The Cave itself is not situated at the foot of the hill, and a climb of from 50 to 100 feet is necessary before reaching it. In the rains the country between B'in'laing and B'inji is flooded. B'in'laing can be reached from Maulmain by ferry-launch to Duyinzék, 52 miles, and thence backwards three miles by country-boat. Bullock carts can, by arrangement, be procured at B'in'laing. A special launch from Maulmain could, of course, be moored at B'in'laing, which is a station for procuring fire-wood for the ferries. In any case more than one day is necessary for the expedition.

Bad weather prevented the exploration of this Cave, which is much to be regretted, as it is necessarily but little visited. Old and now faded photographs, see Plate II., taken by the late Mr. R. Romanis, the Government Chemical Examiner at Rangoon, in the possession of Mr. George Dawson, the present owner of the ferries along the rivers which join at Maulmain and of the little Railway from Duyinzék to Thatón, however, fortunately shew that the Cave is of the ordinary Rámañadésa type, though not so profusely ornamented as usual as to walls and roof. The plan has been to place a series of pagodas or *chaityas* down the centre and images on platforms along the sides. This Cave has, however, a pagoda just outside it, which is unusual; and it will be observed that this pagoda and those shown in the interior are not of ancient form.

The B'inji Cave is deep and dark, requiring the use of special lights, but at the end of it is a pool of water flush with the floor, and a pagoda, so situated as to be lighted from a hole in the roof, or more correctly in the hill side,<sup>31</sup> after the fashion of the artificial lighting of the Ananda Pagoda at Pagan (spelt Pugun and Pungan = Pali Pugáma), and of some Jain structures in India.<sup>32</sup> There is a fine reflection of the Cave, both roof and walls, in the pool.

### 6. Contents of the Caves.

Plate Ia gives an idea of the great variety of images and objects to be found in the Caves above described. The plate itself is from a photograph taken on the spot at Kdgun. The objects shewn in it were collected together for reproduction from the immediate neighbourhood of the ruined pagoda upon which they are placed. They are mostly of wood, but some are of terra-cotta, plaster and stone.

The modern Burmese seated figures of Gautama Buddha are usually dressed in the garb of a monk, or *p'ónji*,<sup>33</sup> with curly hair drawn up into a knot on the top of the head, and the lobes of the ears touching the shoulder; but sometimes the Buddha is still represented dressed as Zabubadé. In these Cave representations there is, however, considerable

<sup>28</sup> This place is locally identified as "the residence of B'in'laing or Binlaung, the last Taling king." The tradition is, however, probably a confused reference to the notable doings in these parts of Bayin Naung (= Port Branginoco [Bayinji Naungzé]), 'Bayin' being spelt 'B'urin') in 1551-1581 A. D., and of Binya Dala, the last Talaing king, 1746-1757 A. D.

<sup>29</sup> The Dññsami and the Chauksarit Rivers join at a few miles above Duyinzék, and form together the B'in'laing River, which, after running some 30 miles, falls into the Salween, some 25 miles above Maulmain.

<sup>30</sup> Not mentioned in the list given in *B. B. Gazetteer*, Vol. II. p. 38, note.

<sup>31</sup> There are several such holes in the P'árum Caves giving fine effects of light. There is a cave at Muang Fang in the Laos States where the same chance effect occurs. See Book, *Temples and Elephants*, p. 280 f.

<sup>32</sup> Yule, *Mission to Ava*, pp. 38-9 and note; Fergusson, *History of Indian Architecture*, pp. 616 and 214.

<sup>33</sup> Spelt *b'unskri* and explained as the great glow (*b'un*), by the Burmese, but with doubtful accuracy to my mind.

variety. When dressed as Zabubadē, the ear lobes, though much enlarged, do not touch the shoulder, and the large holes in them are filled up with a roll much in the modern Burmese fashion, and from this roll there is occasionally something that hangs down to the shoulders (? a flower). The head-dress is in such cases a multiple crown, with, sometimes, appendages or wings hanging down behind the shoulders. On both arms are large jewels, or perhaps short embroidered sleeves, and the trunk is clothed in an elaborate winged garment reaching apparently to the feet and richly embroidered. All this is much in the modern style. In many of the older figures of the Buddha as a monk, the top-knot, there being, of course, no crown, is much elongated so as to form a sort of crown. In others again the body appears to be bare to the waist. In several the sole of the right foot is not exposed, as in most, but not all, modern figures; *vide* those in the Shān Tazaung at the Shwē Dagon Pagoda; also round the Nyaungdauk and Padauk trees on the platform there. A good many thrones lie about the Kōgun Cave with two images on them seated side by side, of which one is frequently much larger than the other and much more elaborately clad. Here the Buddha seems to be represented both as Zabubadē and as a monk. Often, however, the two images are identical in every respect, making the explanation more difficult.

Zabubadē requires explanation. There is a story current and very popular in Burma, but not, so far as I know, yet traced to any *Jātaka*, according to which Jambupati (= Bur. pron. Zabubadē), Lord of the Earth, was a king exceedingly proud of dress and power. The Buddha, however, one day, to convince him of the valueless nature of his riches, assumed his form and clothing without effort. Thereupon Jambupati became a devoted follower. The figures of the Buddha dressed as Jambupati, and of Jambupati himself kneeling to the Buddha in acknowledgment of his superiority, have for centuries been popular in Burma.

The serpent throne and canopy of Gautama Buddha is to be seen in Plate Ia in two instances, conventionally grotesqued in the style dear to the Burman. The material of most of the figures in the Plate is wood, but the present writer has in his possession a fine plaster head with conventional serpent canopy of much finer workmanship than the specimens in the Plate, and in the Kalyāṇī Dēng at Pégū<sup>34</sup> are stored several specimens in plaster of Gautama lying upon a serpent throne with canopy. Modern figures of the Buddha and serpent combined seem to be rare, but a new one in alabaster was bought lately in Mandalay, which was explained to be a "Siamese Buddha (Yōd'ayā P'ayā)." Also, among the treasures found at the palace at Mandalay, after the war in 1885, was a fine and well executed copper image of Buddha seated on a serpent of many coils, which was said to have been sent from Ceylon as a present to one of the kings of the Alompra Dynasty.

Images of *yahāns* also abound in the caves, always in an attitude of reverence. Those in Plate Ia (see also Plates I., IV., VI. and VII.) are of a type quite unknown in the present day. Female figures seem to be very rarely met with, but there is one of characteristic Burmese type in Plate Ia. It belongs to a fallen impressed terra-cotta tablet and represents a favorite character of the Burmese sculptor: Mabondsayé (= Vasundhara), Protectress of the Earth during the present dispensation.

It is obviously impossible with the materials at present at hand to do more than draw attention to this remarkable field for enquiry, but enough has already been said to shew how rich it is and how well worth study.

#### 7. Bas-reliefs on glazed terra-cotta tablets.

The importance of Thatōn<sup>35</sup> as an ancient home of the Talaing race is, of course, well-known, and as it is now to be reached with ease from Māulmain by ferry-launch to Dūyin-

<sup>34</sup> Spelt Pégū, and pron. Pégō = Pāli Harṣavatī. Sangermano calls the country Pegū and the town Bagō: Reprint, 1885, p. 153 has "Bagō in Pegū" and p. 172 "Pegū or Bagō."

<sup>35</sup> Spelt pat'un, pron. patōn, = Pāli Suvaṇṇa-nagara and Suvaṇṇa-bhūmi: also Saddhamanagara, Saddham-māvati, etc. It is, like Bassein, a cause of wild etymological guesses, of which one is to be found in the delightfully naïve introduction to Gray's *Buddhaghosaputtī*, p. 14.

zēk,<sup>36</sup> 52 miles, and thence by a small Railway, 8 miles, it is to be hoped that its ruins will at last be properly studied. Unfortunately, the time available during the visit now referred to was very short, and the weather wet and unfavorable for exploration. The chief object of interest is the *Mulēk Pagoda*, or *Dajāp'aya*, as it is also called, of the usual *Sinhalese* type, with square terraces, or procession paths, surmounted by a *stūpa*. Putting aside a discussion of the form of this pagoda for the present, it is worth noting that into panels in the lowest terrace are let, in large numbers, burnt clay tablets impressed with bas-reliefs. As this pagoda was built, like most old Talaing structures of the kind, of squared laterite blocks, the unrestored portions are in a state of great decay, and many of the tablets have fallen out, while others are much injured and likely to disappear also. They are, however, for the purposes of the antiquarian of great importance, as exhibiting mediæval manners and costumes. Many are mere grotesques, but others are clearly meant to picture contemporary customs.

These particular bas-reliefs were carefully examined some years ago by Mr. R. F. St. Andrew St. John, now of Oxford but formerly of the Burma Commission, and the detailed description given below is partly from personal observation and partly from his account.<sup>37</sup>

There is evidence that similar pagodas existed elsewhere in the Talaing Country at one time from the figures on Plates VIII., fig. 1, IX., IXa, X., XI., XII. and XIII., which are from photographs of part of the collection in the Phayre Museum at Rangoon of glazed tablets found at Pegu and Syriam.<sup>38</sup> The Pegu tablets are all said to have been found round the entirely ruined square base of a pagoda, in the Zingunming Quarter, in what is now known as Mr. Jackson's Garden (but see below, p. 353 ff.). That this ruined pagoda was once of great importance is attested by the existence in the neighbourhood of the remains of an unusually large artificial tank, the sides of which were once faced with laterite blocks. The ruins of the pagoda now resemble a square jungle-covered mound, and glazed ware is still dug out of it and the neighbouring tank walls in considerable quantities.<sup>39</sup> As regards Upper Burma, at Pagan similar tablets abound, and at Amarapura, Yule<sup>40</sup> observed the same style of decoration in sandstone on the basement of the Mahātuluthi-ñāṇḍ Kyunngi (Monastery). From Sagaing I have photographs of 21 inscribed green glazed bricks from the ruined procession paths of the old Sīgōnji Pagoda there. These exhibit what I take to be scenes from a *Jataka* or *Jātakas*, after the fashion at Bharaut, etc., in India. The inscriptions are legible enough, but, like so many old Burmese inscriptions, not as yet intelligible. The language is Burmese with much Pāli mixed with it. Every brick is numbered, and the high numbers on those that remain shew what a large quantity must originally have been set up: e. g. 278, 421, 573, 862.

There is no need to attribute a foreign origin to these tablets, on account of the remarkably good glazing, wherever found. Glazing, especially green glazing, is a very old art in Rāmaññadēsa, as the following interesting facts will shew.

There is still a well-known and important manufacture at Twant,<sup>41</sup> near Rangoon, of what are now called commercially Pegu Jars, but were known, until 1730 A. D., at any rate, by a

<sup>36</sup> Spelt Dūraññāch'ip, from *dīgñā*, the durian fruit and *ñāk*, a landing place. It was from this place that the messengers of King Dārāwadi (1837--1846 A. D.) used to embark on boats up the Dīngān and go thence by road via Taung-ñgū and Yaméñin to Amarapura with this fatid fruit, which is as great a delicacy to the Burmese as it is an object of disgust to Europeans. Yule notes this fact, *op. cit.*, p. 181, footnote. Taung-ñgū (Toungoo) is always Taunū in Sangermann; see Reprint, 1886, pp. 158, &c.

<sup>37</sup> B. B. Gazetteer, Vol. II pp. 715-717. Ferguson, *Hist. of Indian Architecture*, pp. 613-614, quotes Mr. St. John from *The Phanis*, Vol. II, p. 204 ff.

<sup>38</sup> With the carelessness characteristic of all inhabitants of Burma these invaluable remains have been deposited without a note to shew which are from Pegu and which from Syriam. Syriam in Burmese is spelt Sanñyāñ and pron. phāñyin. It is the Cirion, Sirian, Serian and Syrian of old writers.

<sup>39</sup> I received 71 tablets for the Phayre Museum quite lately from this place through the kindness of the owner. Both the Pegu and Syriam tablets are of the same type. Those from Syriam are from Capt. C. C. Wise's property and were found in the ruined base of an old pagoda outside the S. W. bastion of the old fort. But see *post*, p. 353 ff.

<sup>40</sup> *Mission to the Court of Ava*, p. 184 and Plate xxi.

<sup>41</sup> B. B. Gazetteer, I. 418; II. 559. 849.

variety of names based on the word Martaban. The Pegu Jar is a huge vessel of pottery about four feet high, covered with a hard dark glaze, and was formerly much prized as a water jar in sea-going ships and for the storage of water and liquids in many parts of the world. They were exported from Martaban and under the name of that port became famous over the whole of the East and even in Europe. Ibn Batuta mentions them in the 14th century under the name Martabān as famous articles of commerce, and they were largely in use all over India and much prized for storage purposes in the days of Linschoten and Pyrard de Laval (15th and 16th centuries). As early as 1615 we find a *Dictionary* in Latin stating this :—*vasa figulina quæ valgo Martabania dicuntur per Indiam nota sunt. Per Orientem omnem, quin et Lusitaniam, horum est usus.*. So that we see they early spread to Portugal and were familiar to the Arabs. We find also, in France, Galland, in 1673, and the “1001 Jours,” quoting respectively Merdebani and Martabani as “une certaine terre verte” and “porcelaine verte.” In 1820 Baillie Fraser found imitations of the Pegu Jar manufactured in Arabia and called Martaban;<sup>42</sup> while, writing so long ago as 1609, De Morga, *Philippine Islands*, Hak. Ed. p. 285f., gives an obvious reference to the Pegu Jar, when he says :—“In this island of Luzon, particularly in the provinces of Manila, Pampanga, Pangasinan, and Ylocos, there are to be found amongst the natives, some large jars of very ancient earthenware, of a dark colour, and not very sightly, some of them of a middle size, and others smaller, with marks and seals, and they can give no account from whence they got them, nor at what period; for now none are brought, nor are they made in the islands. The Japanese seek for them and value them, because they have found out that the root of a herb, which they call *cha* (tea!), and which is drunk hot, as a great dainty and a medicine, among the kings and lords of Japan, does not keep or last, except in these jars,” and so on. The jars were known as *tibors*, and, under the name *gusik*, were similarly known and valued among the Dayaks of Borneo, as the Editor of De Morga tells us, referring to Boyle’s *Adventures in Borneo*, p. 98.

Whencesoever, therefore, the Talaings and Burmans got their art of glazing “with lead-oar,”<sup>43</sup> as Alexander Hamilton puts it, it is clear that an art that had reached the perfection of the Pegu Jar, and had become famous in trade throughout the civilized world as early as the 14th century, must have flourished vigorously in the country quite early enough to be contemporaneous with the earliest date we can reasonably assign to the existing monuments in which the glazed bricks are found.

As to fixing dates when glazing was actually in use in Burma on a large scale, the following evidence may be useful in addition to that collected by Yule, s. v. Martaban, in *Hobson-Jobson*. Mr. E. H. Parker in his *Burma, Relations with China*, p. 12, says, quoting from Chinese Annals, of the king of P’iao (Burma), that “the circular wall of his city is built of greenish glazed tiles . . . . their house tiles are of lead and zinc . . . . they have a hundred monasteries, with bricks of vitreous ware.” This quotation, Mr. Parker tells me, is from the Han History, chapter on the T’an (Burma) State, and refers to the doings of the T’ang (Chinese) Dynasty (A. D. 600-900), and apparently to knowledge acquired in the year 832 A. D. He further kindly gave me the following quotation from Fan Ch’oh’s wgrk on the Southern Barbarians :—“the P’iao State (*i. e.*, Capital) is 75 journeys south of Zung-ch’ang, and communications with it were opened by Koh-lo-feng. In this State they use greenish bricks to make the city-wall, which is one day’s journey in circuit.” The date of Koh-lo-feng is 748-779 A. D.

<sup>42</sup> A fine collection of quotations extending from 1350 to 1837 A. D., supporting the above stated facts, is to be found in Yule’s *Hobson-Jobson*, page 428 f. But he is wrong in supposing the words ‘Pegu Jar’ to be obsolete, for the article is still well known in Rangoon and Burma generally to Europeans to this day under that name. See also his *Cathay and the Way Thither*, Vol. ii p. 476: and the valuable quotations in Wilson’s *Documents of the Burmese War* (1824), Appx. p. lxiv. Low, a very careful observer, in his *Geological Observations of Portions of the Malay Peninsula, &c. Res.* (1883) Vol. xviii. pp. 128-162, also makes the mistake of thinking the Pegu Jar obsolete. See also *Miscell. Papers on Indo-China*, Vol. I. p. 195. He also thought (p. 198) that Martaban was not settled till 1286 A. D.: but this was a mistake.

<sup>43</sup> Galena and rice water, *B. B. Gazetteer*, I. 419.

The tablets at Thaton are found imbedded in niches in the second terrace about four inches deep and with a little over two square feet superficial area. The representations on some of them are as under, and the description shews them, I think, to be, like the Sagaing tablets and the sculptures in India at topes, representations of *Jālakas*, or *Zāts*, as the Burmese say:—

(1) Four bearded persons, with faces conventionally grotesqued, riding an elephant, are being pelted with stones by two youths on foot with their *pas'hs*<sup>44</sup> tucked up. One of the figures on the elephant has his hair tied into a knot on the forehead in Shān or Karen fashion. The youths have theirs in a knot at the back in the fashion<sup>45</sup> prevailing still further East.

(2) A royal figure is riding on a horse and another royal figure is on foot with an attendant. Wavy lines (? the sea) form the background.

(3) A royal figure kneeling before a *trisūla*.<sup>46</sup> A remarkable design in Burma, but common enough in India. See Fergusson, *Hist. of Indian Architecture*, pp. 104, 112: also Cunningham's *Mahābhādhi*, Plate VIII. fig. 2. This picture is comparable with that of the Nāgas worshipping the *trisūla* at Amarāvatī, given by Fergusson at p. 46, where there is no doubt that the *trisūla* is an emblem of Buddha.<sup>47</sup>

(4) A great man, is sitting under umbrellas. A man, kneeling to his right, is smiling and presenting something in a box. Below is a pony tied to a tree and an attendant kneeling. Both kneeling figures have their hair tied in a knot at the side or back, and their loins girt. From this last circumstance — an unusual thing in the presence of a great man — it might perhaps be conjectured that strangers have arrived from a distance in a hurry with a present.<sup>48</sup>

(5) A woman is kneeling before a prince, and in front of them is a man on a four-wheeled cart drawn by a pony.

(6) A well-dressed man and woman; in a curious and remarkable cart drawn by a pony, are in front of a potter's house. Here one man is turning a wheel, another is shaping a pot, and a third is kneading clay. All the figures wear their hair in a knot behind.

(7) A princess is seated among her women, one of whom is hanging a man by a rope through a hole in the floor.<sup>49</sup>

(8) A king on his throne, and an attendant on either side; girt about the loins, hair in a knot at the back.

<sup>44</sup> Spelt *puch'hs*, a Burmese cotton or silk garment worn by men. It is a kind of petticoat wound round the waist, and is tucked up between the legs when anything requiring agility or activity has to be done. "Gird up the loins of your mind," (I. Pet. i. 13), would be a metaphor at once understood in Burma.

<sup>45</sup> The Burmese tie theirs in a knot at the top, as is seen in the modern images of Gautama Buddha. A real Taungyōū (see *ante*, Vol. XXI. p. 379) still wears his hair as in the bas-reliefs, and so do the Annamites and Cambodians. The Tamils and Telugus of South India frequently do the same also. I have in my possession a kneeling figure in Sagaing marble from Amarapura with the hair tied at the back. The Cambodian influence visible in these tablets may help to fix the date of this Pagoda as between the 8th and 10th century A. D. See page 384 f. *post*.

<sup>46</sup> It is very easy, by the way, to mistake the *vajra* for the *trisūla* in indistinct sculptures.

<sup>47</sup> See *ante*, Vol. XXI. p. 381, and Oertel's *Tour in Burma*, p. 11. There is a strong tendency in antiquaries in Burma to attribute all Hindu symbols to a pre-Buddhist Hinduism. This ignores all Tantrik influence on Buddhism in Burma, which, however distasteful to the modern Burman, is, I think, a dangerous thing to do. It certainly cannot be done in discussing any Buddhist remains in India, and there are many signs of Tantrik influence in the ideas of the Burman Buddhist of to-day. Phayre (*Int. Num. Orient.* Vol. III. Part I. p. 38) falls into the "Hinduism" mistake, and so describes what is a conventional Buddhist *chātiya* on a "Pegu Medal" as the trident (*trisūla*) of Śiva, moralising accordingly. The latest work on such points, written in Burma, Gray's *Buddhaghōṣapatti*, 1892, sticks tightly to the Buddhist and pre-Buddhistic Hinduism theories.

<sup>48</sup> But see below No. 8.

<sup>49</sup> Mr. St. John has an ingenious explanation of this. In every Talaing house there is a room set apart for the girls to sleep in, and this has a hole in the floor. Lovers come under the house and put their hands through this hole. By a sign, or the feel of the hand, the girls know if the right man has come. If the wrong man comes, "Woe betide him."

(9) A king seated on a throne with people kneeling before him. In the background is a man being "elbowed."<sup>50</sup>

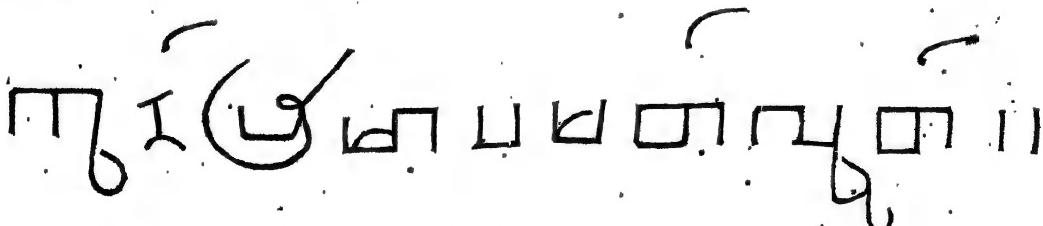
(10) A man in a garden, or forest, has hold of an enormous serpent. A prince is seated on the ground with three princesses kneeling on his left; one behind the other. The head-dresses are all of the well-known Nâga type in Buddhist (Indian) sculptures. The dress otherwise is Burmese.

(11) A king is seated on a throne, and an attendant kneeling is announcing the arrival of the queen. The queen, gorgeously appareled and grave of countenance, is carried on a seat on the shoulders of four men. Behind are umbrellas, fans, swishes, &c.

(12) A prince is standing on the back of a man stretched on the ground. A man in front has hold of the victim's hair with one hand and holds a sword in the other. Behind are two kneeling women. Around are elephants, buffaloes, pigs and other animals.

The bas-reliefs at Amarapura are merely humorous grotesques, but those from Pegu (and (?) Syriam) had evidently a more serious meaning. A great number represent, no doubt, what we should call "foreigners," who to the ancient and mediæval mind were largely people endowed with terrible faculties, features and forms. An attempt has been made to depict these mythical peoples in detail, and we find them endowed with stout formidable bodies and the heads of every creature known to the artists. They are generally represented as being naked as to the body and legs, and clad only with a cloth round the loins, no doubt in the fashion of the poorer classes of the time. The glazing of all the tablets is good and regular, and the colors prevalent are white, red, green, yellow, black and blue. The blue colour of some of the bodies represents perhaps the dark skin of the supposed foreigner. One of the tablets represents two female figures, naked from the waist upwards, and clad only with a short garment drawn up tightly between the legs after the fashion of the Malay *sarung*, and of the lower orders of Siamese women, *vide* Crawfurd, *Embassy to Siam*, p. 115, illustration, which confirms the idea that these grotesque figures merely represent the people of a foreign nation.

On some, however, of the Pegu tablets are representations of great personages of the time elaborately clad, crowned and jewelled. (See Plates IX., IXa, XII. and XIII.) Only one, out of over a hundred found at Pegu,<sup>51</sup> has a legible inscription on it, and this inscription is, so far, largely a puzzle, which is disappointing, as there is no special difficulty in reading the characters, since they are of the square lapidary type common in these parts up till quite lately. Plate IX. gives a reproduction of it, and below is a tracing from a photograph, on a scale of 7.



The language may be either Talaing, Burmese or Shan. Assuming it to be Talaing,

<sup>50</sup> This is a punishment. The person to be punished is made to kneel down and bend forward. He is then struck violently between the shoulders and somewhat lower by the elbow of the punisher. The pain caused is great.

<sup>51</sup> On very few is there any sign of a lost inscription. I have, however, since found a similar tablet in Rangoon, presumably taken from the same site, and having precisely the same inscription as that in the text, but in a more cursive form. It is shewn in Plate IXa. Low, see *Indo-China*, Vol. I. p. 197f., makes the, for him, very curious mistake of saying that there are no inscriptions in Lower Burma! The opposite is the fact, and proportionately there are many more historical inscriptions in Burma than in India.

as the characters ကြ and မဲ would lead one to suppose, it is apparently translateable. Transliterated it seems to run pretty clearly, thus :—

*Kwan p'rau mi pa mat leat.*

By exercising considerable license in spelling, and in reading the letters, sense can be made in Talaing out of all the words, thus :—

<i>Kōn</i>	<i>prān</i>	<i>mā</i>	<i>pā</i>	<i>miṭ</i>	<i>lawōt</i>
Son	female	nom. case	do	friends <sup>52</sup>	ever
wife or daughter					

But in order to get thus far we have to mis-spell *kān*, which should be, transliterated, *kaun* and not *kwan*, and to read the akshara က as က, and the aksharas ခို as ဃို. This last reading, however, would be allowable. The last word can be variously read in Talaing as *lāt*, *lamōt*, *la-ngōt*, or *lawōt*, according as the first akshara is read as က, က္ဗ, ဃ္ဂ, or ဃ္ဂ<sup>53</sup>.

The meaning of the sentence thus read, which would be good Talaing so far as regards grammar, would be :—"the wife who is a friend for ever." I am very loth to accept such a reading, as it would be against epigraphic experience.

Assuming the language to be partly Burmese or Shān, and partly Siamese, for reasons given below, we get the following result by transliteration :—

<i>Kwaup'ra</i>	<i>Mahāpamāt</i>	<i>leat</i>
(the) noble	Mahāpamāt	dedicated — built

There is only one difficulty in this reading, and that is in reading the akshara ရ as *p'ra*: there being no sign / in Burmese or Shān. The akshara မဲ on stone is constantly used for *mā*. The indistinct akshara ခို in the last word would, if the language is Burmese, be read 'lāt, and if Shān *lōt*. Both words mean the same thing, i. e., primarily 'released,' secondarily 'consecrated,' 'dedicated,' 'built in honor of.' But whether the language is Burmese or Shān the first two words would be Siamese titles. *Kwaup'ra* (pron. *kun-p'rd*) means 'a nobleman,'<sup>54</sup> and such people in Siam often have a Pāli name or personal title. The Mahāpamāt of the text is a legitimate form for such a name or title, standing for the Pāli \*Mahāpamātā, either by shortenings in the usual way, or in full. Because the akshara ရ may be legitimately read as *t*, or as *t* + Pāli suffixed open vowel, ə or ə or i or u or u.

Siamese nobles did, we know, frequently visit Rāmūñidēsa on pilgrimages and did erect buildings in consequence. This particular man may have done so and ordered an inscription to be cut in his honor locally, and the lapidary may have used his own language, which, however, at the time that the structures in the neighbourhood were built,<sup>55</sup> was not likely to have been Burmese, though it might have been Shān.

But the inscription may be purely Siamese. The character is what Taylor, *The Alphabet*, Vol. II., p. 346 and elsewhere, calls the "Kionsu character of Burma," meaning clearly thereby (p. 345) the Burmese word *kyunksd* (*chauksd*, lapidary script, epigraph). And although he is altogether wrong in his ideas as to its distribution in Burma, he shews that it was in use about Bangkōk and in Siam generally. Such a sentence as that we have before us is, however, so far as I can ascertain, not good Siamese.

<sup>52</sup> To be read 'friend'; the word must be read *miṭ*.

<sup>53</sup> I am much indebted to the Rev. Dr. Cushing, author of the *Shān Dictionary and Grammar*, etc., for kindly aid in this difficult text.

<sup>54</sup> In Siamese the title *kun* may be prefixed to any other title of nobility, being the lowest. The titles are, highest downwards, *Chau-p'ay*, *P'ay*, *Lāuang*, *Mlung* and *Kun*. A "royal" titled personage prefixes *Krōm* to his other titles.

<sup>55</sup> Assuming the neighbourhood whence the tablet came to be that of the Kyaikp'yun Pagoda (see text, *post*, p. 354 f.) the date of the inscription can be only at present conjectured to be some time after the Siamese conquest of Cambodia in the 18th century A. D. See *post*, p. 355.

If then this stone commemorates the visit of a Siamese prince or noble to Pegu, it is of interest and some importance as historical evidence. Until disproved I am inclined to accept the second reading as the correct one. Another possible conjecture as to the nationality of the person commemorated by the stone is that he was a Talaing nobleman with a Siamese title. This is historically reasonable.

On the tablet, already mentioned (*ante*, p. 343), shewing two grotesque female figures is an inscribed monogram, of which the accompanying cut gives a full-sized tracing. The characters of this monogram bear a strong resemblance to the lapidary character of Burma.



The Pegu tablets at the Phayre Museum are then clearly of two types — grotesques and portraits, and, although all are said locally to be from the same place, i. e., Mr. Jackson's Garden, I believe that this is an error, and that the grotesques came from the garden, and the portraits from the neighbourhood of the four colossal figures of Gautama Buddha, about six miles distant, known as the Kyaikp'yun Pagoda. If this belief is correct, the inscription just examined would tend to shew that the Siamese had a hand in its erection, and for external evidence of such a supposition may be consulted Fergusson's statements and plates in his *History of Indian Architecture*, at page 663 ff., and especially at page 680.<sup>56</sup>

The grotesques divide themselves into four groups — figures marching armed, figures fighting, figures in flight, and figures in attitudes of supplication. It may be, therefore, fairly guessed that they represent the march, battle and defeat of a foreign army, such as that of Hanuman in the *Rāmāyana*, the story of which, by the way, is quite well known in Burma as the *Yāmayānd*, or popularly as the *Yāmazd*.<sup>57</sup>

### 8. Images and 'ensmelled' pagodas at Thaton.

Perhaps the most interesting thing yet unearthed at Thaton is a stone image in bas-relief about three feet high, which was found quite lately, at 14 ft. below the surface, in digging a well in a garden near the Shànzu Kyaung. The owner has now set it up on a modern Burmese throne, or *palin*, beside a *pipal* tree on the neighbouring road-side, and has built a *tazaung* (*tans'aung*, a building with terraced roofs and 'umbrella' top) over it. The image is now entirely gilt, and the throne and *tazaung* ornamented with modern Burmese 'glass' and gold decoration. The money for the purpose is being collected from worshippers on the spot, and perhaps the owner will, in the end, make a small living out of it, as does the guardian of the curious P'ōp'ō images.<sup>58</sup>

The image is that of a man standing upright, with long arms, broad shoulders, large-lobed ears, and curly hair. The right arm hangs down straight, but the left is doubled up so that the tips of the fingers touch the top of the shoulder. Under the arm-pit is a representation of a palm-leaf MS., covered over with a cloth, in the style still in use. It bears a striking resemblance to the colossal Digambara Jain figures of Western India shewn; *ante*, Vol. II. p. 353, and in Fergusson's *History of Indian Architecture*, p. 268. It is not, however, naked.<sup>59</sup> Bad weather prevented the taking of a photograph of this image, but it is well worth reproduction and study.

<sup>56</sup> The point is, of course, at present very obscure. See *post*, p. 354 f., for further arguments as to it.

<sup>57</sup> For *zat* see above, note 26. The pictures in Grawse's *Rāmāyana of Tulsi Dād* may be usefully compared with these grotesques; see Book VI., Laṅkā.

<sup>58</sup> See *ante*, Vol. XXI. p. 381. He had started a box with a slot in it in April 1892!

<sup>59</sup> The statue at Kārkala (*ante*, Vol. II. p. 353) is dated Saka 1853 = A. D. 1432.

There is in the courtyard of the Shwênyan Pagoda at Thatôn, and again at Martaban,<sup>60</sup> near the point where the Government Telegraph cable crosses the Salween from Maulmain, a so-called enamelled pagoda, locally presumed to be of great age. The *tâk*, as well as the upper rings of the pagoda spire itself, is covered with glazed ware in several colors. The pagoda at Martaban, which is quite small, has a peculiarly venerable appearance from having been split from the crest downwards by a young *pipul* tree, which has taken root in the *tâk*.

The enamelled appearance is produced by nailing on to the brick and plaster work small plates of lead covered over with a silica glaze in various colors; brown, grey, yellow, gold and green. The antiquity of the work may be well doubted, as the plates at Martaban, at any rate, were fastened on with European nails.<sup>61</sup> The Great Kyaikkauk Pagoda near Syriam is similarly "glazed." (*B. B. Gazetteer*, II. p. 283 f.)

#### 9. Remarks on Pagodas.

The form of the Mulêk Pagoda at Thatôn has been already commented on, being that of a Sinhalese dagaba.<sup>62</sup> That is, it consists of three square terraces surmounted by what was a *stûpa*, and is now, after restoration, a modernized pagoda with the usual conventional *tâk*. These terraces represent the three procession paths found round all Sinhalese *dâyabas*.<sup>63</sup> The style is repeated at Borobudur in Java, but with five procession paths in place of three. That the Thatôn sample was not an isolated instance in Râmanâradêsa has been already noted,<sup>64</sup> and that the mere form itself does not argue antiquity can be seen from the Sîgbyô Pagoda at Myingun, which was built under Bôdôp'ayâ in 1818 A. D., where precisely the same arrangement occurs.

This leads to the reflection that form alone can never be relied on for estimating the age of a pagoda in Burma, because of the tendency to go back to the old types: e. g., the great Kaung'mûddô<sup>65</sup> (royal work of merit) Pagoda near Saguing,<sup>66</sup> the date of which is known to be about 1650 A. D.<sup>67</sup> and which is a *stûpa* with stone railing after the Bhîshâ type: e. g., also, the great pagoda of Bôdôp'ayâ (1781 to 1823 A. D.) at Myingun, which, had it been finished, would have been a *stûpa* raised upon a square base, in most approved ancient form, as may be seen from the model still existing at Myingun.<sup>68</sup> In the village of Syriam, on the high road to the Kyaikkauk Pagoda, just facing what must have been the old east gate of the city walls, is a small ruined pagoda of the true *stûpa* type. It is one of thirteen small pagodas, also mostly in ruins, but not of ancient form. To these I would add the remains of the Mahâchêti Pagoda at Pegu, the date of which lies between 1551 A. D., and 1581, and the resemblance of which to a true *stûpa* is most remarkable.

That the elongated pagoda of Burma at the present day is the lineal descendant of the dagoba of Buddhist India there can be little doubt, but, owing to the recurrence of ancient types in modern times, all that can be predicated of any particular sample from form alone is that the greatly elongated spiral form is not likely to date beyond a century or so.

<sup>60</sup> Portuguese, through (?) Arabic, form of the Tuluing Mûttauna = Burmese Möktama (see also Cruikshank, *op. cit.*) = Pâjî, Muttima. In Wilson's *Burmese War*, 1827, it appears as Muntama.

<sup>61</sup> A devout *myâlik*, or subordinate magistrate, caused the pagoda at Thatôn to be white-washed in honor of new year's day, 1254 (B. E. = 14th April 1892). There is no greater destroyer of ancient monuments in the world than the devout Burmese "restorers" of sacred buildings. His doings at Buddha Gayâ in 1876 caused the deposition thither of Rajendralalâ Mitra on behalf of the Bengal Government, and resulted in the now well-known volume, *Buddha Gayâ*.

<sup>62</sup> Sinhalese visitors have recognized this. *B. B. Gazetteer*, Vol. II. p. 717.

<sup>63</sup> Ferguson, *Ind. Archit.* Ch. viii. and pp. 621, 643 ff. Anderson, *Mandalay to Mumien*, 18: Stretton, *Ficus Elastica*, 4, 49: Yulo, *Ava*, 172.

<sup>64</sup> There is a minor instance at Martaban of obviously no great age in the S.-E. corner of the courtyard of the Myâpêndân Pagoda. This *dâyaba*, for one can hardly call it anything else, is a cylindrical structure ten feet high and ten feet in diameter, surmounted by the usual Burmese pagoda spire and *tâk*. It rises out of three square terraces, which have been evidently superimposed on an old base. All the ornamentation is modern Burmese: four niches at the base of the cylinder, and four *manusethas* at the corners of the uppermost terrace.

<sup>65</sup> Pâjî names Chhîtmanî, Râjachhîlûgûnî, Râjamânicchîlî.

<sup>66</sup> Spelt Chachkôñ = pron. Sitkaing and Saguing = Pâjî Jayapura.

<sup>67</sup> There is an inscription of great historical importance in the courtyard—vide Yulo, *Ava*, p. 66 and Appx. B. Of this I have lately procured a hand copy.

<sup>68</sup> See Yulo, *op. cit.* p. 169.

back. The great sample of the elongated style is the Shwēdagon at Rangoon, which is historically known to have been continually enlarged (*i. e.*, to consist of a series of pagodas built over smaller ones), from the days of Binyāwarū (1446—1450 A. D.) and Queen Shinsōbū (1453—1460 A. D.) of Pegu to those of S'inbyūyin (1763—1775 A. D.) of the Alomprā Dynasty, under which last ruler it finally attained its present shape and height in 1768 A. D.

I hope in due course to return to this important subject later on and to examine the pagoda forms of Burma in detail.

#### 10. The Shwēdāyaung at Pegu.

The enormous recumbent figure of Gautama Buddha, the Shwēdāyaung, as it is called (see Plate XVII.), in the Zainganaing Quarter of Pegu, has been noted by Mr. Taw Sein Ko (*ante*, Vol. XXI. p. 384). This evidently was one of the sights in days gone by of a part of the town that was set apart for the priests, for the Kalyāṇī Dēng is not far distant, the forgotten pagoda with its huge tank in Mr. Jackson's Garden (*ante*, p. 340) is close by, and the Mahāchēti Pagoda is not far off. It had an enclosure of its own surrounded by a wall. It is now a very prominent object of red brick on a platform of squared laterite blocks, but the restorers have begun on it and plastered the face already, and no doubt the efforts of the pious will, in time, result in the plastering of the whole body. To the antiquarian it is remarkable for having a lost history. It is probably about 400 years old, and yet there is no history at all attached to it! What story there is about it is in fact an example of the utter extinction that at times overtakes an Oriental deltaic town upon conquest. Pegu was taken by Alaungp'ayā in 1757 A. D., and utterly destroyed for a generation. So completely were the inhabitants dispersed that, when the city was repopulated under S'inbyuyin, who conciliated the Talaings, about 20 years after its destruction, all remembrance of this image, 181 ft. long and 46 ft. high at the shoulder, had disappeared! And this, though it was within a mile of the new town and surrounded by monasteries! The place on which it was situated had become dense jungle, and the image itself turned into what appeared to be a jungle-covered hillock, or at best a tree-hidden ruin. In 1881 the Burma State Railway ran past Pegu, within half a mile of the image, and laterite was required for the permanent way. A local contractor, in searching for laterite in the neighbourhood, came across a quantity in the jungle, and on clearing the place uncovered the image, which has ever since been an object of veneration.

A similar complete depopulation seems to have been effected at Bassein about<sup>69</sup> 1760 A. D. by Alaungp'ayā, for the *British Burma Gazetteer* accounts for the absence of native histories of Bassein by the utter destruction of the town that then took place.

#### 11. Some details of the Plates.

##### Plate I.

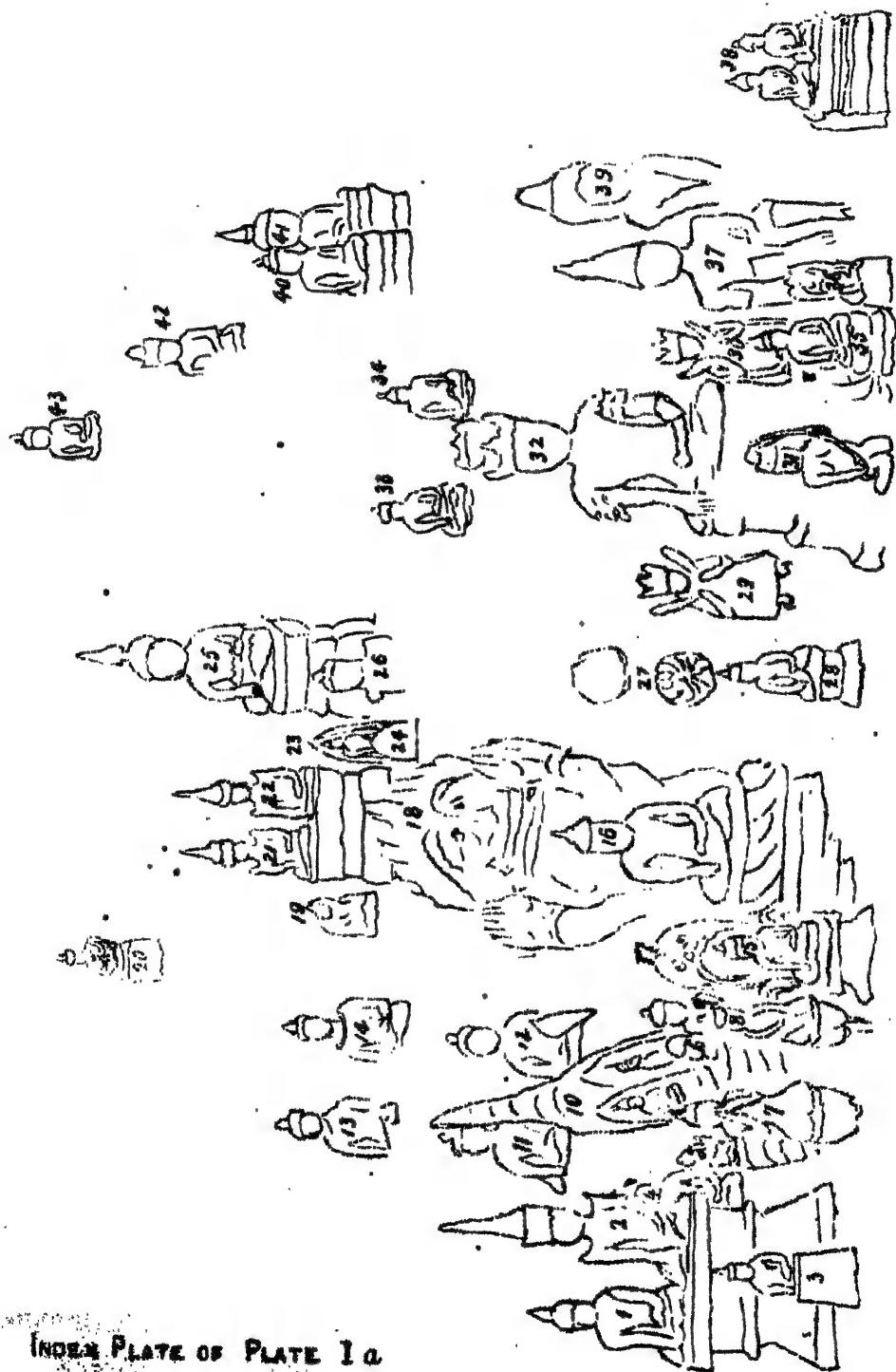
The small figures in part of a circle at the top of the drawing represent the Saṅgha, or Church, seated round the Buddha, who is not visible in the plate. I have a curious brown glazed brick from Wunbō, which shews four figures seated in a *tasaung* or *saya*. It is inscribed with the words, in clear Burmese characters, "Tatiya Saṅghāyanātān hān," which in Burmese would be read *Tatiyā Dīng'ayānātān hān*, and may be translated, "the picture of the Third Convocation hearing the precepts of the Buddha." *Yāna*, to the modern Burman, is one of the early convocations of the Buddhist Church rehearsing the teachings of the Buddha; *yāna* is the holding of such a convocation: *hān* means "having the appearance of." It is not a verb.<sup>70</sup>

A careful comparison of the figures shewn in this Plate with those described in the next will shew that the figures of the Farm Cave are identical with those of the Kḍgun Cave in point of age and character.

<sup>69</sup> See *ante*, p. 18. There is a recumbent Buddha at Pehaburi in Siam 145 ft. long; see Bowring's *Siam*, I. 167: and one in Bangkok, 166 ft. long, *op. cit.*, I. 418.

<sup>70</sup> This 'Third Convocation' is a great landmark in Burmese ecclesiastical history. The Burmans mean by it Asōka's Third Council, which, according to them, was held in the Year of Religion 235-236=307 B. C. Also, according to them, it was as a result of this Convocation that they adopted the Buddhist faith. See Bigandet, *Life and Legend of Gaudama*, II. 189; *ante*, p. 16.

Plate Ia.



INDEX PLATE OF PLATE Ia

*Explanation of Index Plate Ia.*

Figures (1) and (2) are two figures on one throne (*palin*<sup>71</sup>). Fig. (1) is the Buddha in priestly costume. Fig. (2) is the Buddha as *Zabubadē*. In this case the sole of the right foot is *not* exposed. The material is wood. Fig. (3) is a "Shān Buddha." Priestly costume; the sole of the right foot is *not* exposed: material, wood. The same is to be said of figs. (4), (9), (11), (12), (13), and (14), all carved in a series of thrones or niches in the same piece of wood; also of figs. (33), (34), (40), (41), (43). Fig. (35) shews the same in stone.

Figures (5) and (6) are priestly disciples in the attitude of adoration: material, wood. So is fig. (7): material, stone.

Figure (10) is very interesting as being a "Cambodian tower" in wood, exhibiting the four Buddhas of this dispensation, Kakusandha, Kōpāgamana, Kasapa, Gôtama.

Figure (8) is *Zabubadē* in the attitude of submission to the Buddha after his conversion: material, wood.

Figures (15), (16), (17) and (18) shew the Buddha seated in the coils of the serpent Ananta, as on a throne. The serpent is three-headed: the three heads being grotesqued and conventionalized in true Burmese fashion. In both these instances the Buddha has both soles exposed: material, wood.

Figures (19) and (23) shew what is known in Burma as a "Siamese Buddha" (*Yôd'ayâ P'ayâ*). It is winged after the fashion of Indian and Siñhalese Buddhas: material terra-cotta. Fig. (36) exhibits the same in stone.

Figures (20) and (37) shew the Buddha as *Zabubadē*: material, wood. Fig. (24) exhibits the same in terra-cotta: and fig. (39) in stone. So does fig. (42) in stone. Both soles are exposed, probably, in each case.

Figures (21) and (22) are two figures of the Buddha as *Zabubadē* on one throne. In this case the sole of the right foot is *not* exposed: material, wood.

Figures (25) and (28) exhibits the Buddha in priestly costume, both soles exposed; but the type is antique.

Figure (26) exhibits the head of the Buddha of the Shān type in plaster.

Figure (27) is the background in wood of a throne and had originally an image fixed on to it. It is chiefly interesting as shewing symbols of the sun and moon (?), one above the other.

Figures (29) and (30) shew the janitors of a shrine, much in the fashion common on doorways in Ceylon and in Cambodia. Material, wood. Compare Plates IV. fig. 1<sup>a</sup>, X. fig. 3, XIV. fig. 16, of Forchhammer's *Report on the Antiquities of Arakan* for similar figures.

Figure (31) is an image of *Mabondayâ* in terra-cotta.

Figure (38) shews two images of the "Shān Buddha" seated on the same throne: material, wood.

It will be perceived that the pagoda, at the foot of which the images have been placed, has been broken into for treasure. This pagoda is that shewn again in Plate V.

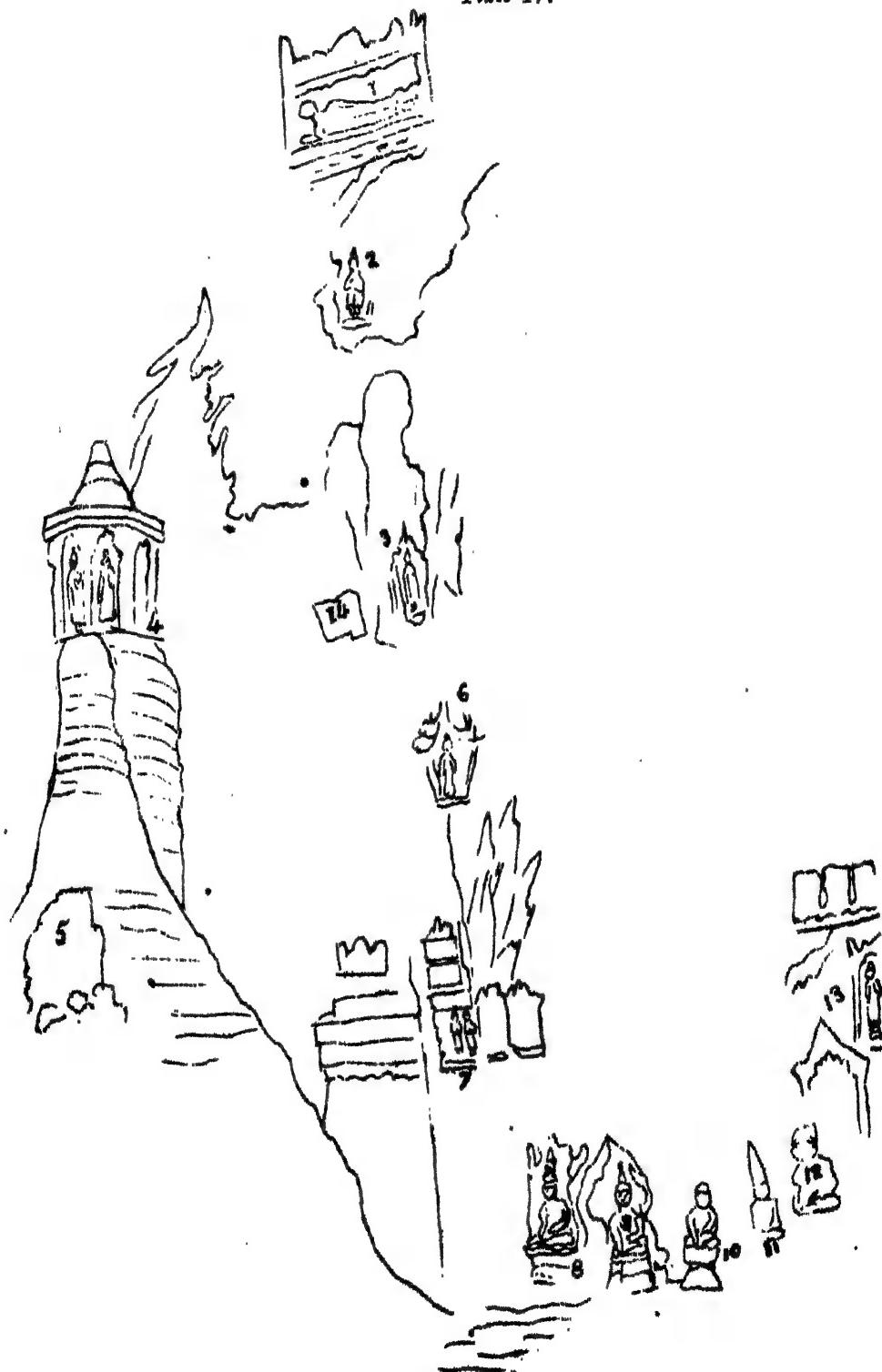
*Plate III.*

This plate shews the elevation of the Entrance Hall of the Kègun Caves, which is alluded to in p. 336, *ante*, where a sketch plan of it is given. An examination of the plate through a magnifier will shew the extent to which the rock has been ornamented by lines of terra-cotta tablets, stuck on by cement and faced for the most with representations of the Buddha seated

<sup>71</sup> Spelt *pallan* = Pali *gallenka*.

in priestly costume, or as Zabūbadē. See Plates XVI. and XVIa, and also *ante*, p. 334, where a full-sized representation of the back of one of these tablets is given.

Plate IV.



Index Plates of Plate IV.

*Explanation of Index Plate IV.*

This Plate shews the mural decoration of the Kḍgun Cave to consist mainly of terra-cotta tablets, faced with representations of the Buddha, seated as already described. But a few facts are brought prominently to notice in it.

Figure (1) is the recumbent Buddha of not an unusual type.

Figure (2) is a seated image of the type explained below, p. 354, Plate VII.

Figures (3), (6) and (13) are representations of the Buddha preaching, a form which is very rare in modern figures, but which must have been common enough when these caves were decorated. I have photographs of a fine set of very ancient type in wood, now at the Shinbinkūjī Pagoda in Talōkmyō, which were taken thither from the Ditsabān Hill at Lègaing, the ancient Vāṇijagāma in the Minbū District, one of the oldest sites in Upper Burmah.<sup>72</sup> One of these is now set up (restored) at the Sūlē Pagoda in Rangoon. Figure (13) has been accidentally cut out of the Plate, but is in the original photograph.

Figure (7) represents the Buddha with his Dabēk, or begging bowl.

Figures (8), (9), (10) and (12) are interesting as shewing images of the Buddha (Shān type) with one sole only exposed. Fig. (11) shews him as Zabābadā with a septuple tiara on his head.

Figure (4) also shews the great hexagonal ornamented stalagmite, which is to be better seen on Plate VII.

Figure (5) exhibits the damage, almost universal in pagodas found in or near the Caves, and done in order to get at the contents of the treasure chamber. See *ante*, p. 333.

The day when this Cave was visited happened to be that of the annual new year's feast, and a couple of boys, worn out with the fatigues of the festival, are to be seen asleep in the foreground. The human figures in the photograph are useful to shew the proportions of the various objects shewn.

Figure (14) is an inscription in modern Burmese characters on plaster, which has partly peeled off. The figures 2157 can be made out on the original photograph through a magnifier. Given that this refers to "the Year of Religion," or Anno Buddhæ, it yields the date 1613 A. D. At any rate the inscription is worth looking into, for there should be no difficulty in reading it. Its situation is marked in the sketch plan, *ante*, p. 336.

*Plate V.*

This shews a pagoda which has been twice dug into in search for treasure.<sup>73</sup>

Of the mural decoration the objects of chief interest are a prominent figure of the Buddha preaching, and the small alabaster figures placed in hollows and on ledges in the upper part of the rock.

The boys in the foreground are some of those, who had come to be present at the new year festival noted in describing the last plate.

*Plate VI.*

This plate gives a view, shewing the way into the Main Hall from the Entrance Hall, and shews that the decoration of roof and walls by means of plastering them with terra-cotta tablets extends even to the recesses of the Main Hall. It also shews usefully the extraordinary richness of the remains and the confusion into which they have now fallen.

<sup>72</sup> See *ante*, Vol. XXI. p. 121; Vol. XXII. p. 6.

<sup>73</sup> This is the pagoda which appears in Plate Ia. Alexander, *Travels*, 1827, p. 18, says that about Rangoon a good deal of this kind of damage was due to the European troops in the First War.

---

The main features of interest in the plate are those noted in the Index Plate.



*Index Plate to Plate VI.*

In many samples in this Plate, notably in figs. (1), (5), (7) and (9), it will be observed that the right sole is not exposed : and this in instances where the figures have obviously been built up of brick and plaster.

Figures (2) and (3) represent devotees in an attitude of prayer, and so does fig. (6), giving the back view of a favorite attitude.

Figure (4) is a sample of a "Yôd'ayà P'ayà."

Figure (7) is especially interesting as being that of the Buddha enthroned in the jaws of a gigantic three-headed serpent, figs. (8), (8), (8). Each head has been conventionalized in the manner already described. I possess a fine example from Amarapura in wood of the Buddha seated on a throne, canopied by a seven-headed serpent, but the example in the Plate is, so far as I am yet aware, unique.

*Plate VII., Plate VIII. fig. 2, Plate IX., Plate IXa, Plate XII., Plate XIII.,  
Plate XV. fig. 1.*

Plate XV. fig. 1 exhibits what is known as the Kyaikp'i Kyaikp'un, or simply as the Kyaikp'un, Pagoda near Pegu. The remaining plates exhibit glazed bricks found in its neighbourhood, or in Mr. Jackson's Garden in the Zainganaing Quarter of Pegu, or presumed to have come from these two spots.

I think an examination of the Kyaikp'un Pagoda may throw light on the probable origin and date of these peculiar bricks, which I take to be conventional portraits and commemorative of devotees.

Now the Kyaikp'un Pagoda, a huge mass of brick 90 ft. high,<sup>74</sup> shews, I think, the influence of the Cambodian style of architecture. That is, it is a solid square brick tower, on each face of which sits a huge figure of one of the four Buddhas of this dispensation, viz., Kakusandha, Kônagamana, Kassapa, and Gôtama. Compare this plate with those given in Fergusson's *Indian Architecture*, fig. 378, p. 680, and I hardly think that there can be much doubt about it. I have also a curious series of coarse chromolithographs by M. Jamme of his visit to Angkor Thom, which confirms this view. The extension of Cambodian, and later of Siamese, power, for a time, as far west as Pegu can, I think, be shewn historically.<sup>75</sup> The Siamese influence seems to have been strongest in the latter part of the 13th and early part of the 14th centuries: in the 15th century we find the native Talaing Dynasty firmly established. The Cambodians were overthrown by the Siamese in the 14th century, and their influence was not apparently felt in Ramanâdêsa after the 10th century. So that, if the Cambodians had a hand in the design of this tower, it must date back at least to the 10th century, and to its being a well-known structure in Talaing times in the 15th century we have the testimony of the Kalyâñî Inscriptions, in which it appears as the Mahâbuddharûpa near a ferry over the Yôga, or Pegu, River.<sup>76</sup>

Plate XIII. goes to further shew the influence of Cambodian art in this region. The glazed brick shewn here is from the Zainganaing Quarter of Pegu, and the costume of the figures is strongly Cambodian.<sup>77</sup>

Plates IX. and IXa exhibit two couples of figures of the portrait class, both, I believe, from Zainganaing. They also shew two versions of the inscription described *ante*, p. 343 f. Plate IX. shews the inscription as described, and Plate IXa shews it in a more cursive form, which is interesting on that account. Apart from the testimony of the inscription the costume

<sup>74</sup> See *ante*, Vol. XXI. p. 383: There is in the Phayre Museum a small stone object (broken) with the four Buddhas seated back to back. It was taken from the neighbourhood of the Kyaip'un Pagoda, and may well have been a votive model of it. In Buchanan-Hamilton's "Account of the Religion and Literature of the Burmas" in *Asiatic Researches*, vi., 266, the Four Buddhas turn up as Chauchasam, Gonagom, Gaspa, and Godama! In Malcolm, *Travels*, Vol. ii. p. 284, they are Kauckathan, Gaunagûn, Kathapa and Gaudama, and in Siamese, Kakasan, Konagon, Kasap and Kodom.

<sup>75</sup> See Phayre, *History of Burma*, pp. 68-69: *ante*, Vol. XXI. p. 377.

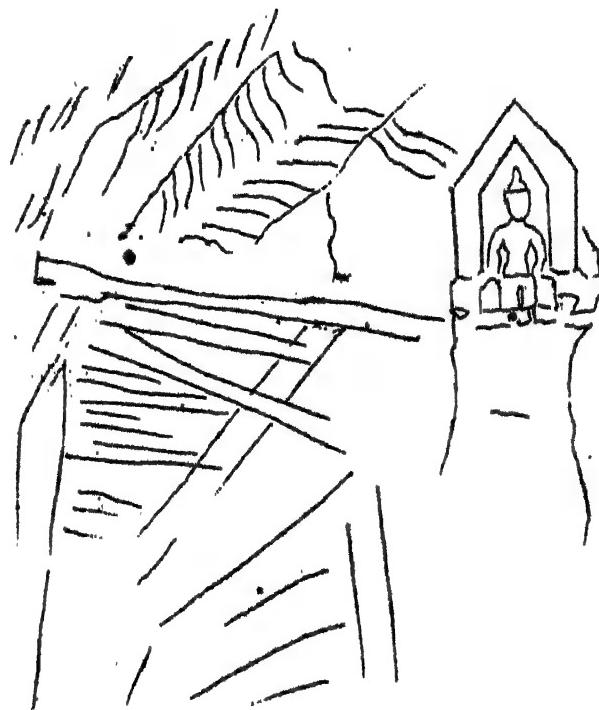
<sup>76</sup> *Ante*, p. 46.

<sup>77</sup> But see *ante*, p. 344 f., as to a possible Siamese origin for these figures.

of the figures is Siamese or Cambodian, as also are the costumes of similar figures in Plates VIII. fig. 2, IX., IX<sup>a</sup>, and XII. from the same place. The figures are not clothed in Burmese fashion.

I would draw attention to the head-dress of these figures, because if compared with that of the "Shin Buddhas" and many non-Burmese figures shewn in Plates Ia, IV., VI. and VII., as found in the caves about Maulmain, it will be seen that they are identical, and give us a clue as to when they must have been deposited.

In Plate VII., at the point indicated in the index plate below, is a remarkable seated figure of the Cambodian type, as shewn in Plate XIII.



#### *Index to Plate VII.*

Close to the Kyaik'ün Pagoda is a large metal image of the Buddha overgrown now by the roots of a huge pipal tree. In the illustration of this in Plate VIII. fig. 2 are to be seen specimens of glazed bricks, shewing precisely the class of 'portraits' above described. The inference is that whatever the date of the Kyaik'ün Pagoda itself may be, that is also the date of the bricks seen in the Plate.

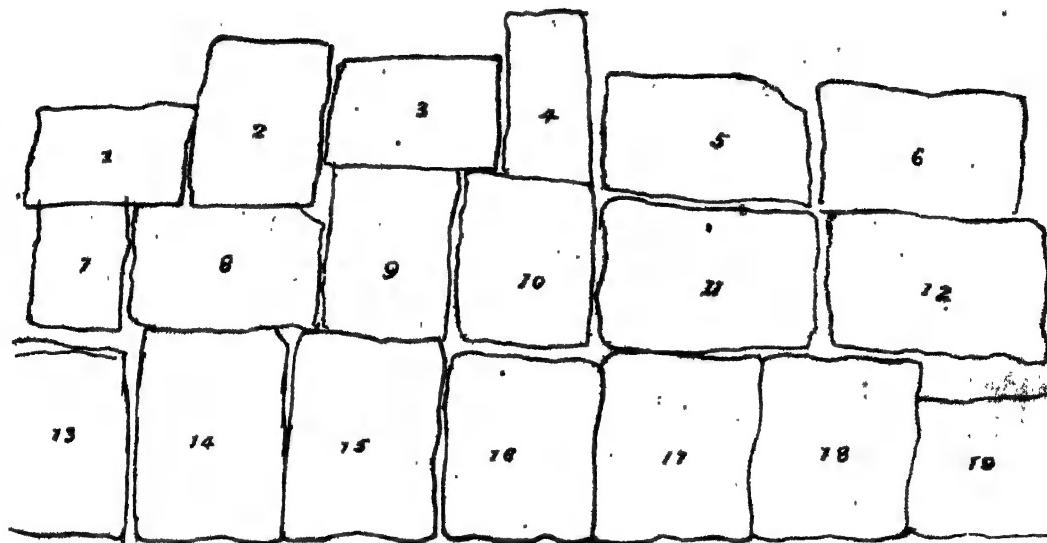
The structures in the Zaingaung Quarter, whence these figures came, can be most safely attributed to a time before Dhammacheti (the middle of the 15th century),<sup>78</sup> and if the

<sup>78</sup> The great Mahschéti Pagoda in Zaingaung was, however, not built till the 16th century, and the Kalyani  
Pagoda was built by Dhammacheti.

date of the Kyaikp'un Pagoda is to be placed earlier than the 13th century, we get a date for these glazed portrait bricks; viz., at the latest the 10th century A. D., and by analogy a similar date for the deposit of similar votive offerings in the caves. Assuming the remains to be of Cambodian origin, then, as the Cambodian power lasted in these parts from the 6th to the 10th centuries, the period between them would be that in which the bulk of the older deposits must have been made.

To sum up the evidence so far available, it may be said that the older cave remains, if Cambodian, date between the 6th and 10th centuries A. D.: if Siamese, the date must be put forward to the 13th or 14th century.

*Plate VIII. fig. 1, and Plates X. and XI.*



*Index to Plate VIII. fig. 1.*

Plate VIII. fig. 1 shews selected specimens from the collection of glazed bricks from Pegu (see *ante*, p. 340) in the Phayre Museum, Rangoon. Some are said to have come from Syriam, but I cannot say which. They are sufficient in number and variety to shew the point of the remark already made that the whole set must have represented the march, battle, flight and defeat of an ogre army. The march of armed ogres is depicted in figs. (13), (14), (15), (16) and (17): the battle in figs. (1), (2), (7), (8), (9), (10), (11) and (12): the flight in figs. (6) and (18): the defeat, as shewn in attitudes of supplication, in (3), (4), (5), and (19).

Plates X. and XI. shew some similar figures to those in this instructive Plate in greater detail. In Plate X. two couples of the army marching are shewn, and one, fig. (3), of the flight. Figure (4) represents the prisoners, two women in the tight fitting drawers, or girded skirt, of the lower orders of the Malays and Siamese. The trunk and legs, as amongst these women still, are bare. Plate XI. exhibits the battle in figs. (5), (6) and (7), while fig. (8) represents the flight.

The figures are further extremely instructive in the matter of costume, and how instructive in the matter of arms, the accompanying drawing, taken by Mr. D. M. Gordon of the Burma Secretariat from the original bricks, will shew.

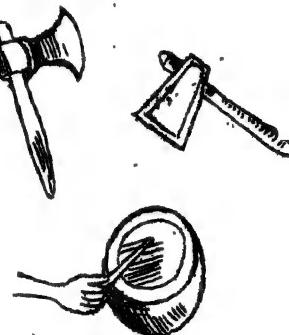


The *d'as* or knives are shewn in figs. (1), (4), (6), (9), (10) : an *adze* in fig. (2) : daggers in figs. (5), (8) : spears in figs. (3), (7), (8), (11), (13) : round embossed shields (?) of leather) in figs. (1), (2), (5), (fig. (5) has a peculiarly Indian attitude and appearance), (6), (14) : square shields (?) of bamboo) in figs. (9), (10), (13) : a Malay *kris* in fig. (14) : a wooden mallet in fig. (15) : an Indian composite bow, with arrow in fig. (12) (the arrow appears to have palm-leaf 'feathers') : a Kachin cross-bow and arrow in fig. (14) : and a quoit in fig. (7).

From Plate XI. fig. 8, I extract two more varieties of armament: an axe and a pestle.<sup>79</sup>



The two axes and the drum below are taken by myself from bricks in the Phayre Museum, which are not shewn on the Plates.



Many more forms could, I think, be made out from a careful examination of the whole 110 bricks in the Museum, but enough have been given to shew the value of these bricks historically.

I would, however, warn antiquaries that it is quite possible that these bricks represent the Yāmazdt, which is the Rāmāyaṇa in disguise, and that it is not, therefore, to be assumed from them that such foreign articles as the composite bow and the round embossed shield exhibit anything more than what the artists had seen in pictures.

#### *Plates XIIIa, XIV. and XIVa.*

These represent sculptured stones from Thatón. One would say that they were images in Burma, were it not for the description of Pagàn in Yule's *Ava*, p. 54, and in Crawfurd's *Ava*, p. 69.<sup>80</sup> They are *prīmū facie* Hindu, and Vaishnava or Śaiva in type, according to the reading of the symbols carved on them.<sup>81</sup> But I think Rajendralāla Mitra's remarks in *Buddha Gayā*, p. 138 f., are instructive in this connection, as shewing how much Tastrik Hinduism and Buddhism are mixed up in Buddhist sculpture in Gayā itself. He also shews that a Burmese inscription was found at the foot of an image of Śiva and Pārbati! (page 227).

The head-dresses of the figures are remarkable, presuming them to precede the figures in the Cave remains. It will be seen that they are practically the same as those attributed to

<sup>79</sup> One of the "elephants" in Plate X. fig. 2, has a distinct axe in his hand.

<sup>80</sup> Crawfurd's remarks, page 70, in explanation, I think, hit the right nail on the head. In his *Siam*, p. 150, Craufurd makes the following statement, which may prove of use in this connection. "Some questions put to our visitor upon the present occasion, respecting the origin of the Hindu images we saw in the temple, elucidated a point of some consequence in the history of Hindu emigration. They stated that the images in question were brought to Siam from Western India in the year 785 of the vulgar era of the Siamese, which corresponds with the year 1406 of our time. This fact, if correct, proves that an intercourse subsisted between Western India and Siam a full century before Europeans had found their way to the latter country."<sup>81</sup>

<sup>81</sup> See *ante*, Vol. XXI. p. 381.

Cambodian origin, *ante*, p. 354, and, for the matter of that, approach very closely to those noted in *Buddha Gaya*, Plates XIII., XXI. and XXV.

Given that these stones represent Buddhist sculptures, they would shew that the Tantrik or Northern Buddhism was once prevalent in the neighbourhood of Thaton,<sup>82</sup> a view confirmed by the remarks made *ante* Vol. XXI. p. 381, concerning the "Hindu" nature of the glazed tablets round the Dajapaya, and further by the presence of the image of Mabondayé in the Caves.

Mabondayé, respresents the Earth Goddess, Vasundhara, who is the Vasudhara of Cunningham's *Mahabodhi* and the Prithivi Devi of Rajendralala Mitra.<sup>83</sup> She is Vajravarahi and Vajra-kalika, mother of the Buddha, according to the Northern belief. Her image is, at Buddha Gaya, often distinctly Hindu in type, with 4, 6, and even 8 arms.<sup>84</sup> As Mabondayé she is to be seen in Burmese sculptures in many places, notably at the Mahamuni Pagoda at Mandalay, and I am, as at present advised, strongly inclined to hold that the four-armed female (?) figure in Plate XIIIa is simply Vasudhara.<sup>85</sup> It should also be noted that Rajendralala Mitra points out, at p. 6 of his *Buddha Gaya*, that her cult appeared very early in Buddhism.

The presence of Tantrik Buddhism in Burma is a point of more importance than it would at first appear. The usual belief, based on local tradition, is that the Burmans got their Buddhism through Pali from Ceylon. This belief does not, however, stand historical criticism as clearly as it should to be undeniably correct,<sup>86</sup> and if it can be shewn that the sculptural remains all over the country are of Tantrik origin, the opposite theory, based on criticism, that the Burmans really got their culture and religion overland, or by sea, from the North, will gain overwhelming support.

Here, at any rate, is a pretty bit of evidence of the early presence of Northern Buddhism in Thaton from a native writer of much learning on the points of which he treats. Sarat Chandra Das, in his *Indian Pandits in the Land of Snow*, p. 50 f., gives a short life of Dipankara Srijnana, Atisa, and says that he "was born A. D. 980 in the royal family of Gaur at Vikramanipur in Bengal, a country lying to the East of Vajrasana (Buddha Gaya)." His name was Chandragarbha and he was educated by "the sage Jitari, an avadhut adept." "He acquired proficiency in the three *pitakas* of the four classes of the Hinayana Srivakas, in the Vaisheshika philosophy, in the three *pitakas* of the Mahayana doctrine, the high metaphysics of the Madhyamika and Yogacharya schools, and the four classes of Tantras. Having acquired the reputation of being a great pandit in the Sastras of the Tirthikas, he defeated a learned Brahman in disputation. Then preferring the practice of religion to the ease and pleasures of this world, he commenced the study of the meditative science of the Buddhists, which consists of the *trisleshsha* of the three studies — morality, meditation and divine learning —, and for this purpose he went to the vihara of Krishnagiri to receive his lessons from Ruhula Gupta. Here he was given the secret name of Guhyajnana Vajra, and initiated into the mysteries of esoteric Buddhism. At the age of nineteen he took the sacred vows from Sila Rakshita, the Mahasanghika Acharya of Odantapuri, who gave him the name of Dipankara."

<sup>82</sup> Cunningham, *op. cit.* p. 55, shows that it had completely gained ascendancy at Buddha Gaya before the Moslem conquest in 1201 A. D.

<sup>83</sup> *Buddha Gaya*, p. 139.

<sup>84</sup> For a thoroughly Tantrik conception of Vasundhara see Forchhammer, *Report on Ant. in Arakan*, p. 19, where he translates an inscription:—" May Vasundhara, whose extent measures 20,000 *yojanas*, raise an accumulation of 'saddhu, siddhu,' as a witness to this good work of mine." But I must say that I cannot clearly follow the passage, or the name, in the text given.

<sup>85</sup> Compare *Buddha Gaya*, Platos XXI. fig. 2, and XX. fig. 4. Oldfield's remarks on the Nepalese representations of Dharmas, *Sketches from Nipal*, Vol. II. p. 160 ff., may be read with much instruction in this connection. See, also, his illustration at Vol. II. p. 157 of the Tigratna.

<sup>86</sup> Vide Mr. Bloukes' article on Buddhaghosa, *ante*, Vol. XIX. p. 105 ff., and Mr. Taw Sein-Ko's article on *Sandhiit* made in the Burmese language, *ante*, Vol. XXI. p. 94 ff., and *ante*, p. 102 ff.

Srijñāna. At the age of thirty-one he was ordained in the highest order of Bhikshu, and also given the vows of a Bôdhisattva by Dharma Rakshita. He received lessons in metaphysics from several eminent Buddhist philosophers of Magadha." He was in short a typical Northern teacher of the time.

Now Sarat Chandra Das goes on to tell us that Dipankara "on account of these divers attainments, which moved his mind variously in different directions, resolved to go to Acharya Chandrakirtti, the High Priest of Suvarṇadvipa. Accordingly, in the company of some merchants, he embarked for Suvarṇadvipa in a large vessel. The voyage was long and tedious, extending over several months, during which the travellers were overtaken by terrible storms. At this time Suvarṇadvipa was the headquarters of Buddhism in the East, and its High Priest was considered the greatest scholar of his age. Dipankara resided there for a period of twelve years, in order to completely master the pure teachings of the Buddha, of which the key was possessed by the High Priest alone." On his return he took up his residence at the shrine of the Mahâbôdhi at Vajrasana (Buddha Gayâ).

Sarat Chandra Das also remarks, and he seems to be right in so doing, that Suvarṇadvipa was Thatôn.

Also, I cannot help quoting a note by Dr. Rost to p. 234 of Vol. I. of his edition of *Miscellaneous Papers relating to Indo-China* in which, after describing Prof. Kern's work in connection with the Sanskrit inscriptions in the peninsula of Malacca, he says:—"These inscriptions confirm in a remarkable manner the conclusions to which the recent (1886) decipherments by Barth, Bergaigne, Senart and Kern, of the Cambodian inscriptions inevitably tend — viz., that Buddhism came to the peninsula and Camboja, not from Ceylon, but from regions on the coasts of India, where the so-called Northern type of that religion was current."

That the great mediæval revival of Buddhism in Burma was supported by Southern influence is unquestionable, but it is far from proved as yet that the original Buddhism of the country was not directly Indian in origin, or that mediæval Northern Buddhism did not greatly affect the ideas of the people. As regards the educated, Tantrik worship and philosophy would seem to have disappeared, but, under cover of *nat*-spirit worship, it would seem to still largely survive among the people.

In any case, any such images as those under consideration are worth study, wherever found in order to settle the fundamental point now raised.

To put the matter fairly before the student, it is right to add here the views that a capable Hindu scholar takes of the figures shewn on Plates XIIIa, XIV., and XIVa, and so I give here verbatim an opinion kindly expressed for me by Pandit Hari Môhan Vidyâbhûshan, who has no doubt as to the Vaishnava nature of the stones. He writes:—"Plates XIV. and XIVa illustrate the Ananta-sâgyâ of Nârâyana (Vishnu), i. e., Vishnu is represented in human form slumbering on the serpent Sêsha, and floating on the waters before the creation of the world, or during the periods of temporary annihilation of the universe. The figure at the bottom of the Plates is that of Nârâyana with four arms. He is floating on the waters reclining on the serpent Sêsha. In Plate XIVa the hood of the serpent is visible. Two of the most common names of Vishnu are Chatur-bhuja (four-armed) and Ananta-sayana (he who sleeps on the serpent Ananta). From the lotus of his navel spring the three stalks of the three gods of the Hindu triad, — Brahmâ, Vishnu and Mahâsvâra. The three stalks of the lotus are very clear in Plate XIV. The figure on the right of the triad is Brahmâ with four heads, whence his names Chaturânana (four-faced), Nâbhija (navel born), and Abja-yâni (lotus born). The figure in the middle with four arms represents Vishnu, the sankha, or conch, in his hand (in Plate XIV.) being visible. The figure on the left is Mahâsvâra, the trisûla in his hand being quite plain in Plate XIV. One of his names is Trisûli."

"Plate XIII<sup>a</sup> represents Vishṇu with four arms. With one of his left hands he is raising his *gadā*, or club called *kaumōdakī*. The figure on his left is not quite clear, but seems to be an attendant."

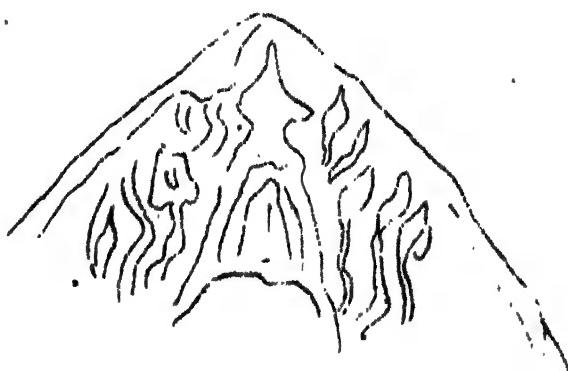
It will be observed that there are the remains of an inscription on Plate XIII<sup>a</sup> by the right arms of the large figure. I tried to make it out on the stone and failed, but from a plaster cast I had taken enough could be seen of it to determine the characters to be Burmese of the Kyausā type.

*Plate XV. fig. 2.*

This plate represents the tablet found in Pegu by Mr. Taw Sein-Ko (*ante*, Vol. XXI. p. 385). In the Phayre Museum there are three more such tablets: one from Pegu and two from Pagan.<sup>87</sup> There is a number of such tablets in the British Museum and in the South Kensington Museum, brought thither from Buddha Gaya itself. They seem to be intended to memorialize in a small space the life of the Buddha, after the fashion, on a much larger scale, of the stone slabs pictured by Oldfield, *Sketches from Nipal*, Vol. II. p. 56, and quite lately in Part II. of the *Journal of the Buddhist Text Society*.

The inscription on this particular tablet, which is in mediæval Northern Indian characters, proves beyond all doubt, irrespective of its general form, that it is a specimen of a distinct class of votive objects found in great numbers at Buddha Gaya. In Plate XXIV. of his *Mahābodhi*, Sir A. Cunningham figures several of the tablets he found and calls them "terra-cotta seals," and I think the best explanation of them is that given *ante*, in Vol. XXI. p. 385, footnote, viz., that there was a factory of such objects at Gaya for the pilgrims, who took them thence all over the Buddhist world of the time as keepsakes and reliques, and presented them to their own places of worship on their return home. The tablet figured in the plate is almost identical with the much finer specimen figured by Cunningham as fig. E, Plate XXIV.

The only special remark I would make about it is that the serpentine objects towards the top of the tablet (see figure below) are not serpent heads, but the leaves of the bōdhi tree, known to the Burmese as *nyauungyut*.



The institution of formal pilgrimages to Gaya from Burma is proved by the inscriptions<sup>88</sup> there, dated in the 11th century A. D., and it may be fairly argued that the presence of these tablets in Pagan and Pegu is due to the pilgrimages made from the former place in the 11th century and from the latter, under the auspices of the great revivalist king Dhammachēti in the 15th century. Dhammachēti is well known to have sent a large pilgrimage to Gaya.

<sup>87</sup> See also Crawford's *Ava*, p. 69. In Forchhammer's *Report on the Kyaukku Temple at Pagan*, similar tablets are shown on Pages VII. and VIII. Nos. 15, 16 and 17, but not described. Phayre, *Hist. of Burma*, p. 14 f., seems to refer to these tablets; and so does Clement Williams, *Through Burmah to China*, p. 57.

*Plates XVI. and XVIIa.*

As the figures in these two Plates have unfortunately not been numbered, it is necessary to give index numbers here, thus:—

## Plate XVI.

1	2	3
5	4	6
7	8	

## Plate XVIIa.

1	2	3
	5	
4		6

In Plate XVI. all the figures represent terra-cotta tablets from D'ammabā and Kògun. Figures (1), (4), (5) and (8) represent the Buddha as Zabubadē, and Figs. (2), (6) and (7) shew him dressed in priestly costume. Figure (7) is interesting as shewing in the original bad gilding, proved by the figure being now covered with verdigris.

Figure (3) shews one of three small tablets found in the Kògun Cave. I cannot explain it further than by pointing out that it shews a king seated on a throne with a standing female figure on either side of him and three seated Buddhas, or perhaps Buddha, Sangha and Dharma, over his head.

In Plate XVIIa we have Fig. (1) the Buddha as Zabubadē and in Fig. (3) Zabubadē himself kneeling to the Buddha after his defeat. In Fig. (4) we see a specimen of a "Shan Buddha," with the right sole *not* exposed. All these are from Kògun. Figure (2) exhibits a fine plaster head of the Buddha canopied by the grotesqued head of Ananta. This is from the Farm Cave.

In Figs. (5) and (6) are compared two images in wood, gilt, of priests or disciples praying to the Buddha. Figure (5) is one of a modern set from Prome of the "eight attitudes of prayer." Figure (6) is from Kògun and is clearly ancient in form.

*Plates XVIII. and XIX.*

The fine situations of many pagodas and religious buildings in Burma has been often remarked. The same may be said of many of the cities of the Burmese:—Rangoon, Maulmain, Prome, Pagàn, Mandalay, Sagaing, Avà, Amarapura, are all placed in exceptionally fine situations. Even flat Pegu looks well from the river. The site of the great, but abortive, pagoda at Myingun, opposite Mandalay, is most striking.

Another prominent feature in pagoda building is the habit the Burmese have, owing to the increased merit gained thereby, of erecting them in difficult situations. The greater the difficulty, the greater the merit (*kubj*). This is common to all Burma, and it may be said that most difficult and naturally inaccessible hills have pagodas on the top, access to which is often only to be had by climbing rickety bamboo ladders up dangerous precipices and over deep clefts in the rock.<sup>88</sup>

In Plate XVIII. is given a well-known specimen of one of many similar pagodas in the Shwègyin District, i. e., in the heart of Ramannadesa. It is only possible to reach it by means of ladders.

<sup>88</sup> This has been noticed by Clement Williams, *Through Burmah to China*, p. 64; Malcom, *Travels*, 1889, ii. 60.

Plate XIX. shews the approach to the D'ammabā Cave on the Jain River. This plate exhibits all the peculiarities above mentioned. It shews the very fine situation of the village of D'ammabā, the small gilt pagoda on the summit of the hill overlooking the river, and the monastic buildings around it. The hill in the distance is that in which the great cave is situated and on its difficult summit are situated no less than three small pagodas.

*The Original Photographs.*

I desire to record fully the origin of the Plates, which has only been partially noted on the Plates themselves.

Mr. P. Klier of Rangoon took Plates I., VI., VII., XVII., XVIII., and XIX. Mr. F. O. Oertel took Plates Ia, III., IV., V., VIII. Fig. 1, during the journey herein described. The late Mr. R. Romanis took Plate II. many years ago. Messrs. Watts and Skeen of Rangoon took Plates VIII. Fig. 2, XV. Fig. 1, and at my special request Plates IX., X., XI., XII., XIII., XIIIa, XIV., XIVa, XV. Fig. 2, XVI., XVIa. Mr. W. Robinson of the Oxford Museum took Plate IXa, also at my special request.

12. — Additional Notes.<sup>59</sup>

*The Sculptures from Thaton.*

There is a passage in Anderson's *Mandalay to Momien*, p. 216, which is extremely valuable for the purposes of the present discussions, for it seems to settle the Northern Buddhistic nature of the remains from Thaton. "In the *khyoung* [monastery] which formed our residence [at Momien], there was a figure of *Puang-ku* [*i. e.*, Pan Ku] the Creator, seated on a bed of leaves resembling those of the sacred *padma* or lotus. This remarkable four-armed figure was lifesize and naked, save for garlands of leaves round the neck and loins. He was seated cross-legged like Buddha, the two uppermost arms stretched out, forming each a right-angle. The right hand held a white disc and the left a red one. The two lower arms were in the attitude of carving, the right hand holding a mallet and the left a chisel."

Compare this description with Plate XIII., and there can be little doubt that the two representations are meant for the same mythological personage. As to Pan Ku, I gather from Mayer's *Chinese Reader's Handbook*, pp. 173 (under Pan Ku), 201 (under Sze-ma Ts'ien), and 376 (Sung Dynasty), that this primordial being of the Chinese was unknown in 85 B. C., and is not heard of before 420 A. D. Now, according to Eitel, *Buddhism*, p. 22ff., Buddhistic images and ideas first became popularized in China between 62 and 75 A. D., under the Emperor Ming Ti of the Eastern Han Dynasty, and at once became allied with Taoism, which had at that time already descended to the level of the indigenous and popular animism.<sup>60</sup> Further, Pan Ku would also appear to be the counterpart, representative, or successor in art and sculpture, as well as in association, of the Buddhist Dharma as conceived by the Northern schools.<sup>61</sup>

In this connection, I may as well note here, as a proof of the survival of Tantrik notions among the modern Burmese, that I have been for some time collecting all the vernacular literature I can lay hands on about the "Thirty-seven Nāts," or chief spirits. I have amongst other documents four complete sets of drawings of the Thirty-seven Nāts. The drawings do not agree in numbering or nomenclature, but they all agree in giving two of the Nāts four to six arms each.<sup>62</sup>

I have already had occasion to remark that it is easy to mix up Buddhist and Hindu sculpture, and to mistake the former for the latter. Writing, as I now am, in the hope of

<sup>59</sup> From information procured since the pages of this article were set up.

<sup>60</sup> See also Bell, *Buddhist Records*, Vol. i. p. x.

<sup>61</sup> See Eitel, *Op. cit.*, pp. 91-95ff.

<sup>62</sup> The stories of the Nāts all purport to be historical and to state who they were in life. They seem to approach very closely to the "saints" of the Indian Musalmans, to the Bhaktas of Southern India, and in some respects to the canonized saints of Europe. Bowring shows, *Siam*, I. 201, that something very like Nāt-worship is common in Siam.

rousing students in Burma to a deep examination of the splendid antiquities about them, and observing, as indeed one cannot help doing, the unanimity with which they hold that Burmese Buddhism has always been what it is now, and their tendency to refer everything Vaishnava or Śaiva in form to a supposed pre-Buddhistic Hinduism, I would draw prominent attention to some remarks made by Brian Hodgson nearly 70 years ago. The caution he inculcates is to my mind as important now as it was in those early days of Buddhistic research.

Writing in 1827 and 1828, he<sup>83</sup> says : " It is the purpose of the following paper to furnish to those, who have means and inclination to follow them out, a few hints relative to the extreme resemblance that prevails between many of the symbols of Buddhism and Saivism. Having myself resided some few years in a Bauddha country [Népal], I have had ample opportunity of noting this resemblance, and a perusal of the works of Crawfurd,<sup>84</sup> of Raffles, and of the Bombay Literary Society, has satisfied me that this curious similitude is not peculiar to the country wherein I abide. I observe that my countrymen, to whom any degree of identity between faiths, in general so opposite to each other as Saivism and Buddhism, never seems to have occurred, have, in their examination of the monuments of India and its islands, proceeded on an assumption of the absolute incommunion between the types of the two religions, as well as between the things typified. This assumption has puzzled them not a little, so often as the evidence of their examination has forced upon them the observation of images in the closest juxtaposition, which their previous ideas, nevertheless, obliged them to sunder as far apart as Brahmanism and Buddhism.

" When, in this country in which I reside, I observed images the most apparently Śaiva placed in the precincts of Saugata [Buddhist] temples, I was at first inclined to consider the circumstance as an incongruity, arising out of ignorant confusion of the two creeds by the people of this country. But, upon multiplying my observations, such a resolution gave me no satisfaction. These images often occupied the very *penetralia* of Saugata temples, and in the sequel I obtained sufficient access to the conversation and books of the Bauddhas to convince me that the cause of the difficulty lay deeper than I had supposed. The best informed of the Bauddhas contemptuously rejected the notion of the images in question being Śaiva, and in the books of their own faith they pointed out the Bauddha legends, justifying and explaining their use of such, to me, doubtful symbols. Besides, my access to the European works, of which I have already spoken, exhibited to me the very same apparent anomaly existing in regions the most remote from one another and from that wherein I dwell. Indeed, whencesoever Bauddha monuments, sculptural or architectural, had been drawn by European curiosity, the same dubious symbols were exhibited ; nor could my curiosity be at all appeased by the assumption which I found employed to explain them. I showed these monuments to a well informed old Bauddha, and asked him what he thought of them, particularly the famous Trimūrti image of the Cave Temple of the west. He recognized it as a genuine Bauddha image ! As he did many others, declared by our writers to be Śaiva ! .... .... The purpose of my paper is to show that very many symbols, the most apparently Śaiva, are, notwithstanding, strictly and purely Bauddha ; and that, therefore, in the examination of the antiquities of India and its islands, we need not vex ourselves, because on the sites of old Saugata temples we find the very *genius loci* arrayed with many of the apparent attitudes of a Śaiva god. Far less need we infer, from the presence, on such sites, of seemingly Śaiva images and types, the presence of actual Saivism. .... Upon the whole, therefore, I deem it certain, as

<sup>83</sup> " On the extreme resemblance that prevails between many of the symbols of Buddhism and Saivism." *Oriental Quarterly Magazine*, vii. 218ff; viii. 252ff.; *Languages, etc., of Népal*, 183ff.

<sup>84</sup> Q. Crawfurd, *Sketches of the Hindus*, 1792, or perhaps J. Crawfurd, *History of the Indian Archipelago*. In the former work, Vol. ii. p. 117ff., is an account of the " affinity between the religion of Siam, China, Japan, and Thibet, and that of Hindustan," the author remarking in a footnote to p. 117, " with the religion of Arracan and Pegu we are not much acquainted ; but, as far as I had been able to learn, it is almost the same with that of Siam." Young in 1788, Flouest, the traveller, sent home a long account of the " Religions des Peguans et des Bramas" (Young in 1788, Flouest, the traveller, sent home a long account of the " Religions des Peguans et des Bramas" (T'oung Pao, ii. 7ff.), but it seems to have been official and to have never been published till 1891.

well that the types of Saivism and Buddhism are very frequently the same, as that the things typified are, always more or less, and generally radically, different."

#### Pegu Jars.

Anderson, *English Intercourse with Siam in the Seventeenth Century*, page 95, gives a reference to the Pegu jar, which is a valuable contribution on the subject, to prove the spread of the article at that time. He quotes "a memorandum of 1664 preserved in the Public Record Office, London, and entitled, 'The Trade of India as 'tis now managed by the English Company of Merchants trading in some parts of it is very invalid in comparison of what is now drove by our neighbour nation the Dutch.'" It states that "many sorts of clothing are sent into Pegu, a Port in y<sup>t</sup> Bay [Bangala] which returnes rubies and readie money, the coine or currant money of the place, allsoe Martanans Jarres."

Yule gives the quotation from Pyrard de Laval, already referred to, from the French edition of 1679 (i. 179), thus:—"Des iarres les plus belles, les mieux vernis et les mieux façonnées que j'aye vu ailleurs. Il y en a qui tiennent autant qu'une pippe et plus. Elles se font au Royaume de Martabane, d'où on les apporte, et d'où elles prennent leur nom par toute l'Inde." Commenting on this passage in his edition of Pyrard (i. 259), Gray remarks,<sup>25</sup> "Mr. Bell (*Report on the Maldives*, 1880) saw some large earthenware jars at Málé, some about two feet high, called *rumba*, and others large and barrel shaped, called *mátabán*. The name seems to survive also on the Madras coast; e.g., we find in Mr. P. Brown's *Zillah Dictionary*, 1852, 'Martaban, name of a place in Pegu: a black jar in which rice is imported from (sic) thence.'"

In Brown's *Dictionary of the Mixed Dialects and Foreign Words used in Telugu*, 1854, I find, page 88: "Martaban, a black Pegu jar; so called because imported from Martaban."

Perhaps the neatest unconscious reference of all to the Pegu jar is in Hunter's *Account of Pegu*, 1785, which tells us (page 65) that "a foreigner may marry one of the natives, on which occasion he pays a stipulated sum to her parents; but, if he leaves the country, he is not permitted to carry his wife along with him. So strict is the law in this particular, and so impossible it is to obtain a dispensation from it, that some men, who have had a great affection for their wives, have been obliged, on their departure, to carry them away secretly in jars, which were supposed to be filled with water."

I may as well summarize here, in tabular form, the history and wanderings of the Pegu Jar from the evidence alluded to above and *ante*, page 340f., including the statements made in Yule, *Hobson-Jobson, s. v. Martaban*.

Date.	Place.		Name.	Author.
c. 748	Burma	...	....	Parker.
c. 832	Burma	...	....	Parker.
1350	India	...	Martabán	Ibn Batúta.
c. 1450	France	...	Martabani	"1,001 Jours."
1516	Pegu	...	Martaban	Barbosa.
1598	Do.	...	Martaunna	Linschoten.
1609	Philippines and Japan	...	Tibor	De Morga.
1610	Maldives	...	Martabane	Pyrard de Laval.
1615	Portugal	...	Martabanis	Du Jarric.

<sup>25</sup> Pyrard was wrecked in the Maldivian Islands on the 2nd July 1602, and was a captive there till February 1607, and it was during his captivity that he remarked on the Martaban jars, which he saw in the ships from Mogor (= the coast of Sindhi and Gujarat), Arabia, and Persia.

Date.	Place.	Name.	Author.
1664	England	Martanan	Anderson.
1673	France	Merdebani	Galland.
1673	Western India	Mortivan	Fryer.
1688	India	Montaban	Dampier.
1690	Moluccas	Martavana	Rumphius.
1711	Pegu	Mortivan	Lockyer.
1726	India	Martavaan	Valentijn.
1727	Pegu	Martavan	Alex. Hamilton.
1740	India	Pegu Jar	Wheeler.
1820	Arabia and Persia	Martaban	Fraser.
1833	Pegu	Pegu Jar	Low.
1850	Borneo	Gusih	Boyle.
1851	Calcutta and Maulmain	Pegu Jar	<i>Exhibition Catalogue, 1851.</i>
1852	North Madras	Martabān	Brown.
1880	Maldives	Matabān (Rumba)	Bell.

*Some Forgotten Ancient Sites.*

The whole of Eastern Ramaññadēsa, now comprised in the Maulmein, or Amherst [Kyaikk'ami], District of Burma, having for centuries been the battle ground between Burman, Talaing, Shan, Karen, Taungdū, Siamese, and Cambodian, — the cockpit, in fact, of Lower Burma, — is alive with historic memories and full of old historic sites, which, perhaps patience and careful study, both of the surface of the country, and of the old MS. chronicles and records preserved in many parts of it, may yet recover to the student.

Many of these places are now practically unknown even to the local residents, and certainly so to the world of orientalists in general. But, in one of the wildest pamphlets about Burma that it has been my lot to peruse, Coryton's *Letter to the Liverpool Chamber of Commerce on the prospects of a direct Trade Route to China through Moulmein*, 1870,<sup>66</sup> at page 12, is preserved a paragraph from a Forest Report of 1848, which has a notice, worth following up, of some ruined sites along the Daungjin river, forming part of the boundary between Burma and Siam: —

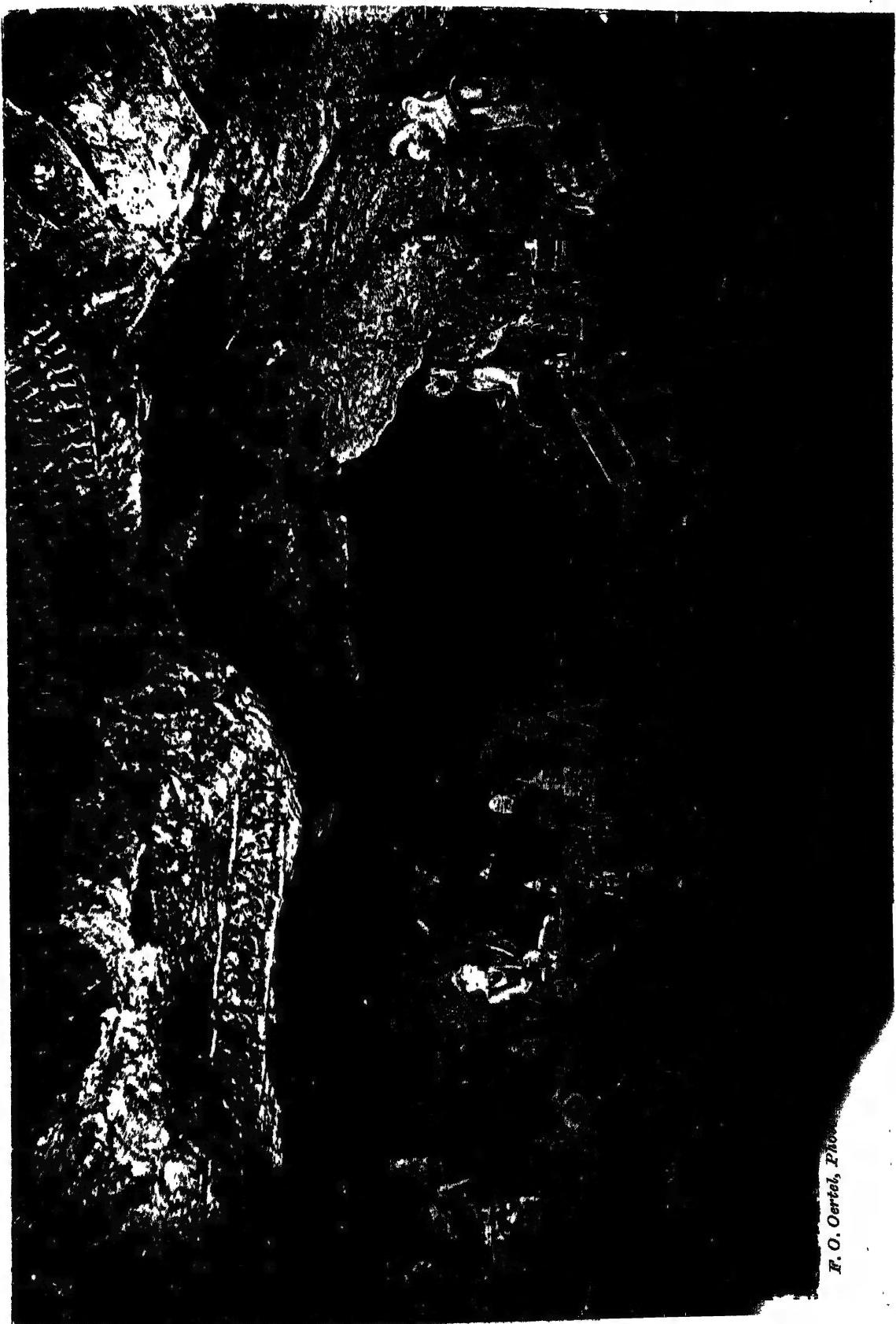
"Before the occupation of these Provinces by the Burmese, the valley of the Thoutygeen was divided into four counties or jurisdictions, extending from Donaw to the Toungnyo range, and supported a considerable Talien [Talaing] population. The chief cities, the ruins of which may still be traced, were Meerawadie, Doungnuey (now Wiensaw), Dounggryeen (now Ekalaik), and Dong Thoungyeen. These were all situated on the now British bank of the Thoungyeen, whilst their rice cultivation lay on the other side of the river, now possessed by the Shans subject to Siam." For these town names read *Myàwadi*, *Dōngnwé*, *Winsò*, *Dōngjīyin*, *Dōngbaungjin*. All appear to be unknown to any fame, except Myàwadi, which is mentioned in the *British Burma Gazetteer*, II. 797, and again at page 428. This time without any kind of mention as to its being a place of ancient historical interest. Mason, *Natural Productions of Burma*, page iii. of the 1850 Ed., gives a story of another site of similar name, *Dōngyin*, under the name *Dōugyang*, in his own peculiar romantic style; and this story is partly repeated in the *British Burma Gazetteer*, II. 141, s.v. Doonreng: so difficult is it in the present state of

<sup>66</sup> The author was Recorder of Maulmain; and for astonishing discursiveness and, to the Anglo-Burman, for amusing comments on current local politics, I recommend this production. One gathers that he lived in perpetual hot water with the Government, and one does not wonder.

Burmese transliteration to identify place names. Dōngyin appears to be a Karen name according to Mason, who takes the opportunity, as usual, to record the local folk-etymology thereof as the true one!

#### *The Kògun Cave.*

The American Missionary, Malcom, travelled about the rivers which centre at Nyaung-u in 1835 with Judson, and gives an account, somewhat confused in its outlines, of the caves visited by myself. He says that he went to "the three most remarkable — one on the Doh Gyieng and two on the Salween." I gather from his description that these were respectively the *D'ammabû* on the Jain and the *P'ágat* and *Kògun* on the Salween. Of the last he gives an account in his *Travels*, Vol. II. p. 61f., which is sufficiently graphic to be worth repeating. "The entrance is at the bottom of a perpendicular, but uneven, face of the mountain, inclosed in a strong brick wall, which forms a large vestibule. The entrance to this enclosure is by a path, winding along the foot of the mountain, and nothing remarkable strikes the eye, till one passes the gate, where the attention is at once powerfully arrested. Not only is the space within the wall filled with images of Gaudama of every size, but the whole face of the mountain, to the height of 80 or 90 (? 50) feet, is covered with them. On every jutting crag stands some marble image covered with gold, and spreading its uncouth proportions to the setting (? rising) sun. Every recess is converted into shrines for others. The smooth surfaces are covered by small flat images of burnt clay and set in stucco. Of these last there are literally thousands. In some places they have fallen off with the plaster in which they were set, and left spots of naked rock, against which bees have built their hives undisturbed. Nowhere in the country have I seen such a display of wealth, ingenuity, and industry. But imposing as is this spectacle, it shrinks to insignificance, compared to the scene which opens on entering the cavern itself. It is of vast size, chiefly in one apartment, which needs no human art to render it sublime. The eye is confused, and the heart appalled, at the prodigious exhibition of infatuation and folly (*soil.*, religious zeal of a different kind to the writer's). Everywhere on the floor, overhead, in the jutting points, and on the stalactite festoons on the roof, are crowded together images of Gaudama, the offerings of successive ages. Some are perfectly gilded, others incrusted with calcareous matter, some fallen, yet sound, others mouldered, others just erected. Some of these are of stupendous size, some not larger than one's finger, and some of all the intermediate sizes; marble, stone, wood, brick, and clay. Some, even of marble, are so time-worn, though sheltered of course from changes of temperature, that the face and fingers are obliterated. In some dark recesses, bats were heard, and seemed numerous, but could not be seen. Here and there are models of temples, *kyungs*, &c., some not larger than half a bushel, and some 10 or 15 feet square, absolutely filled with small idols, heaped promiscuously one on the other. As we followed the paths which wound among the group of figures and models, every new aspect of the cave presented new multitudes of images. A ship of 500 tons could not carry away the half of them."



F. O. Oertel, Photo





Ia.—Images and Objects in the Kōgun Cave.

F. O. Oertel, Photo

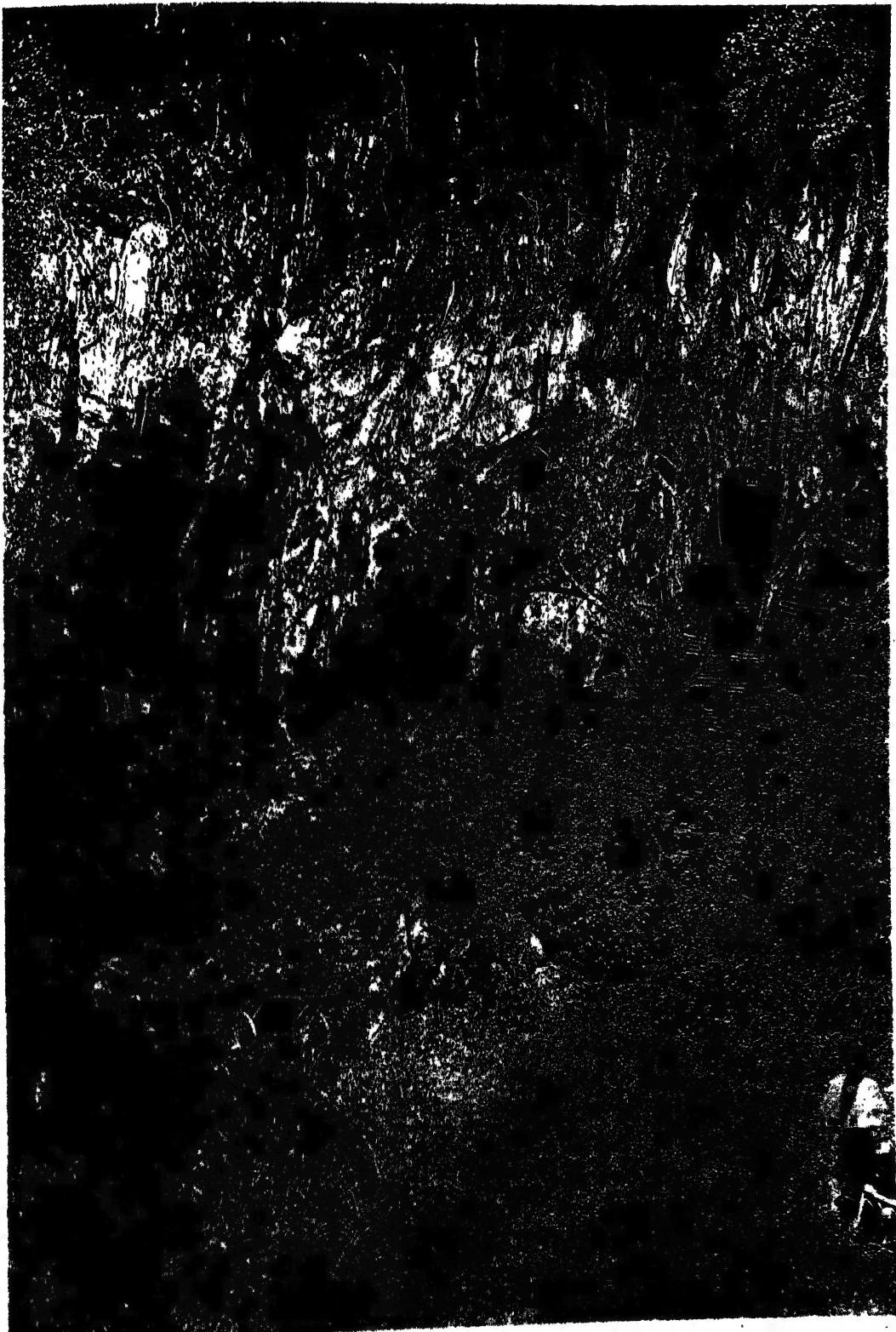




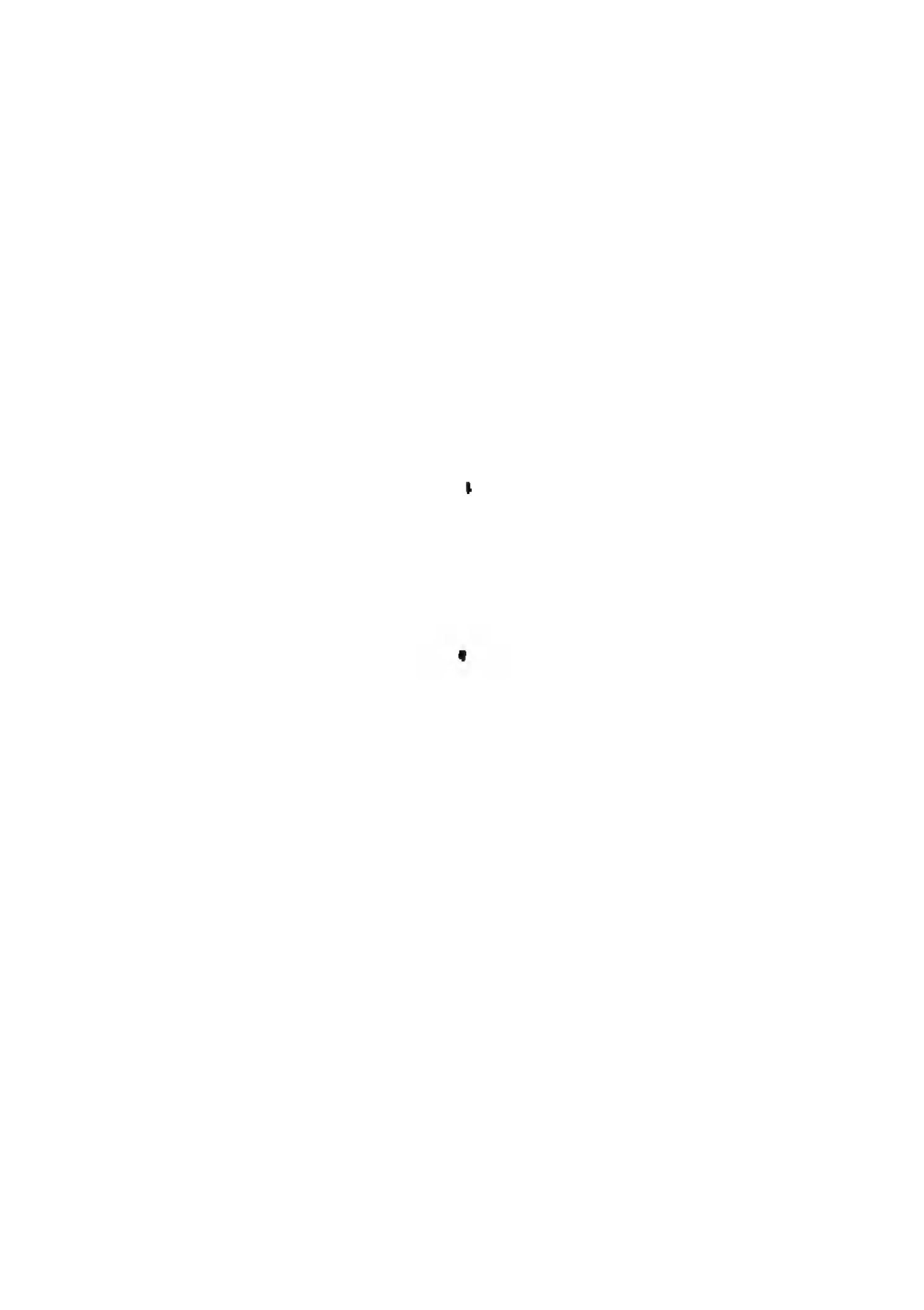
Fig. I. Bhinj Cave—Entrance.

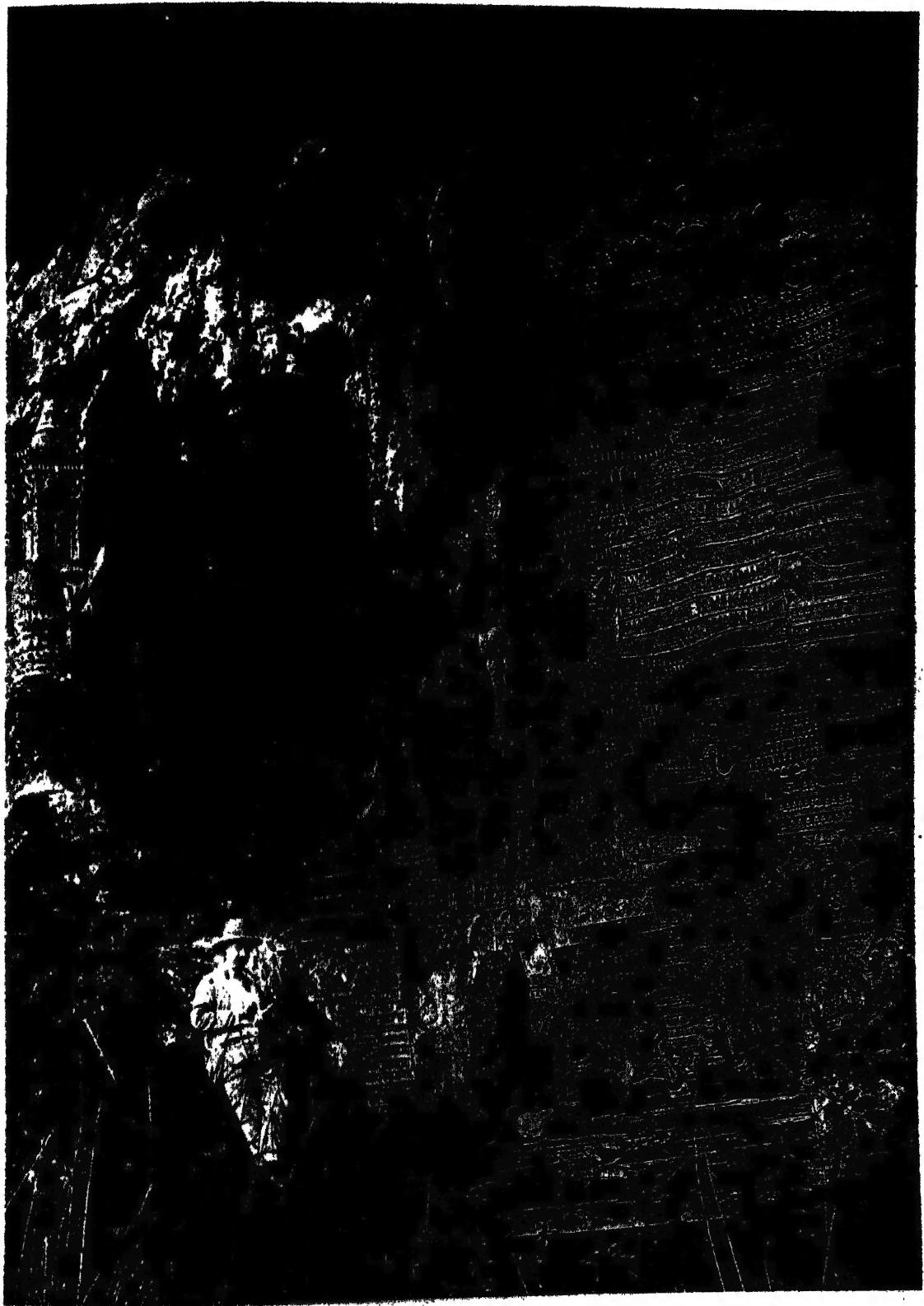






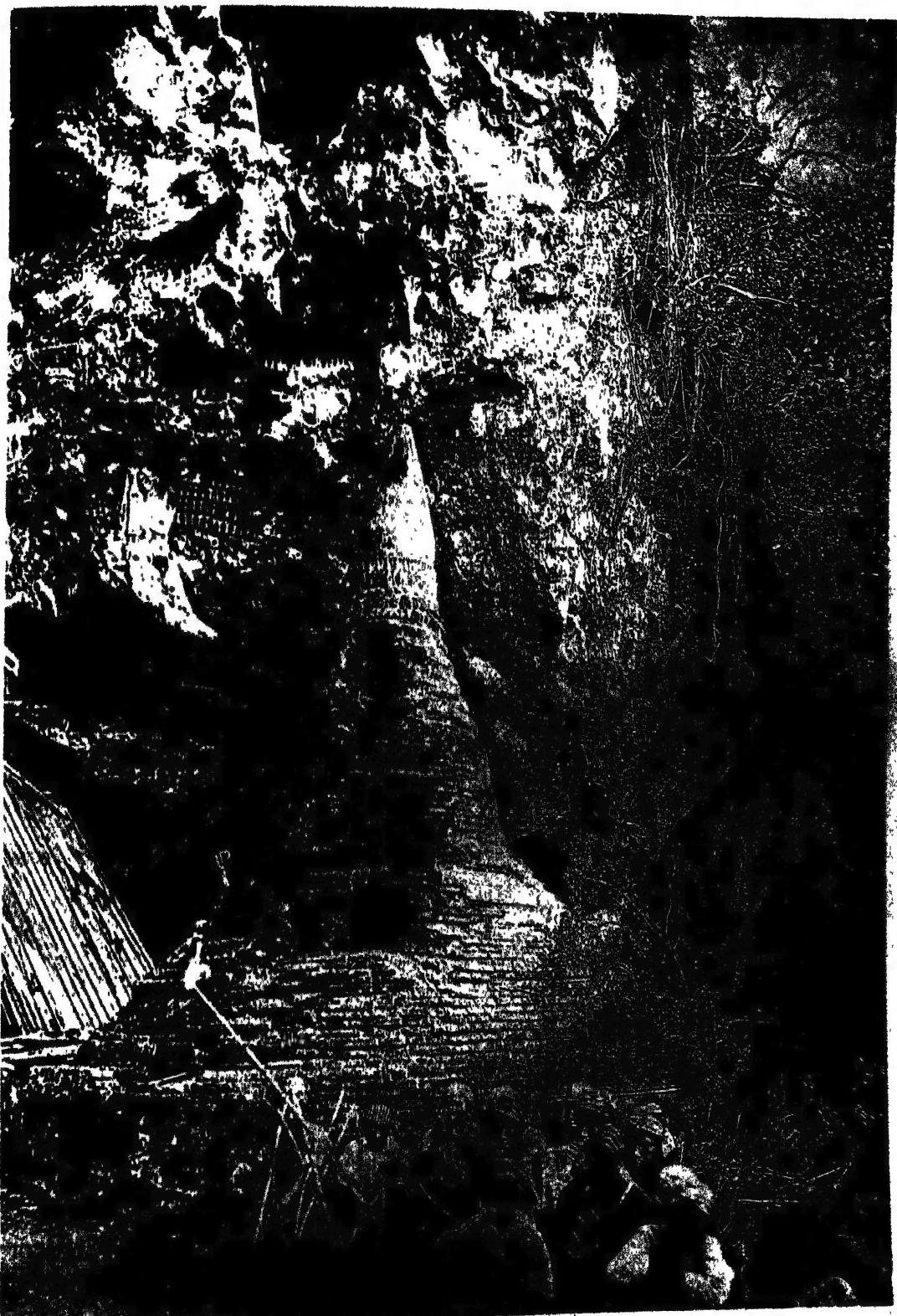
III.—General View of Entrance Hall, Kogun Cave.





IV.—Mural Ornamentation, Entrance Hall, Kogun Cave.





F. O. Oertel, Photo.

V.—Kogun Cave, looking towards Entrance of Main Hall.







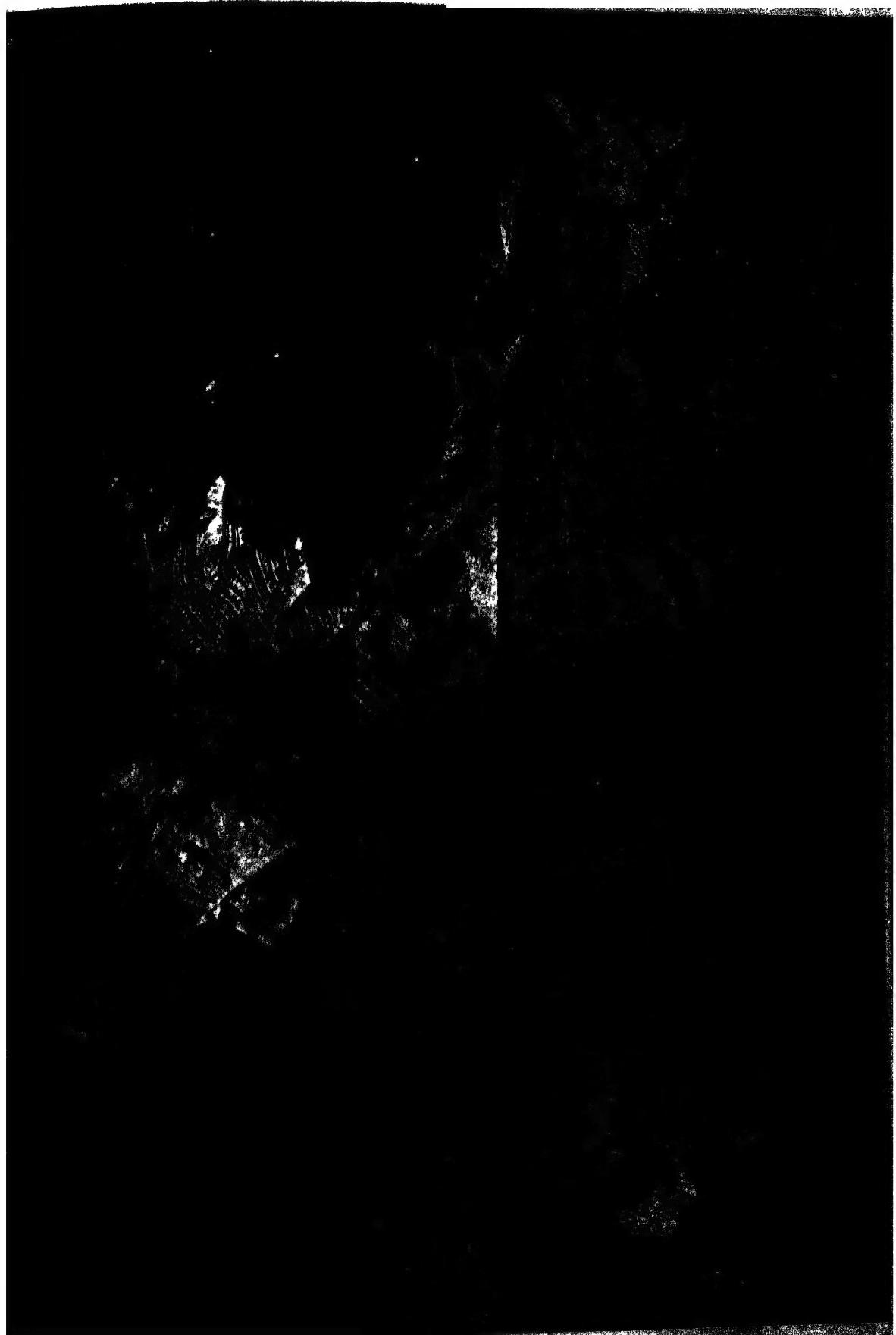


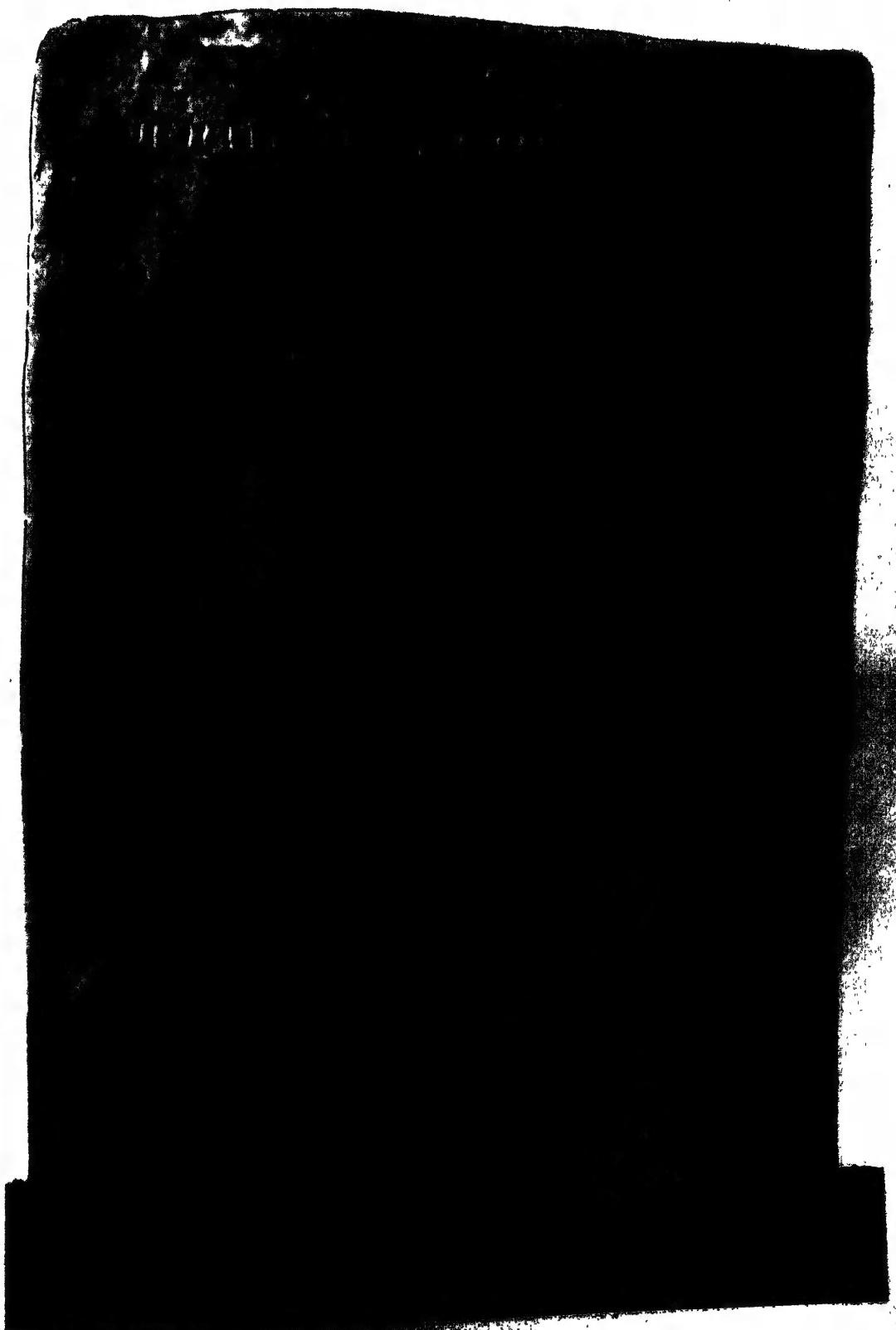




Fig. 1. Grotesque Figures from Pegu and Syriam.



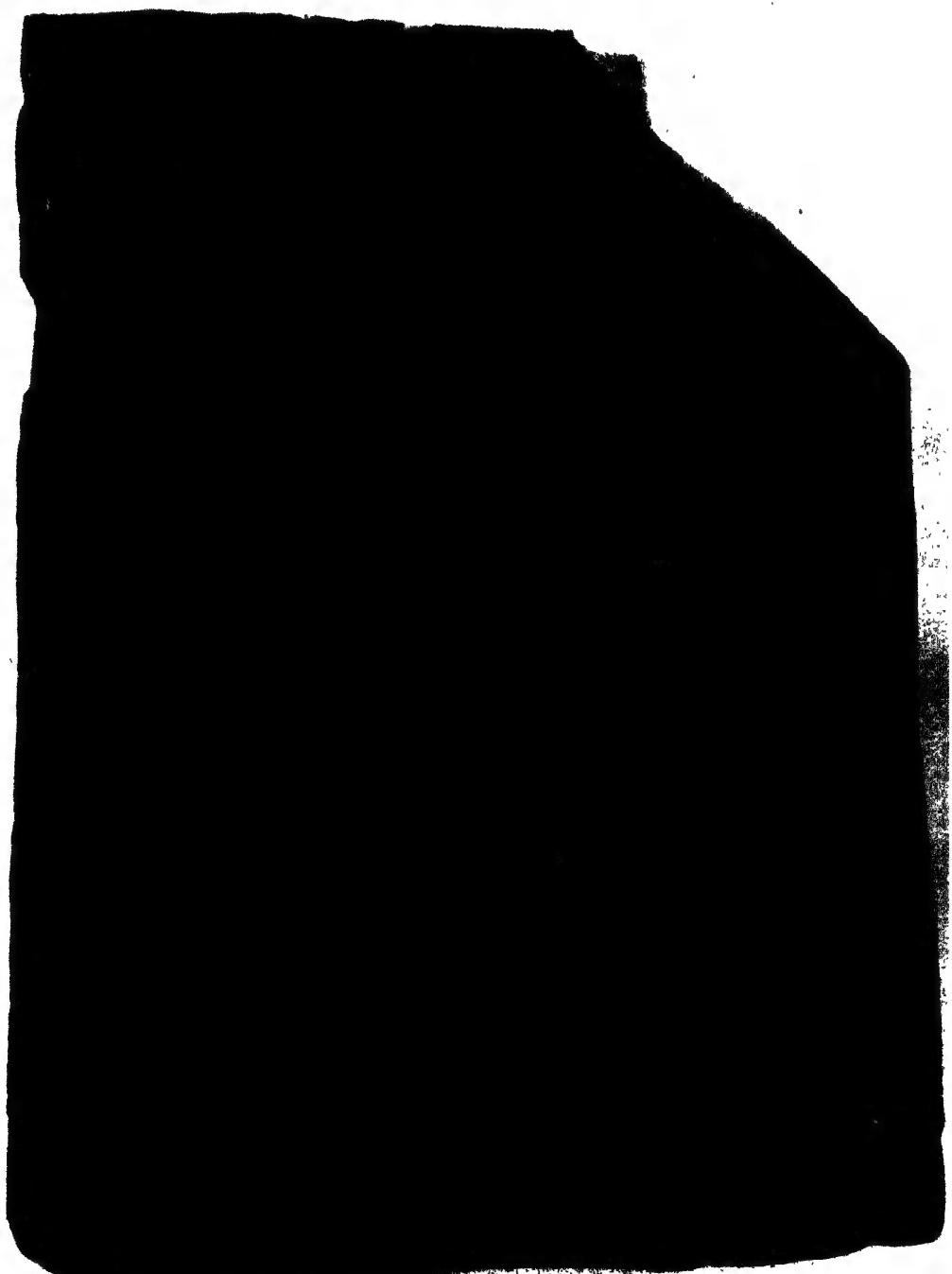




*Watts & Skeen, Photo.*

IX.—Bas-relief on Glazed Terra-cotta Brick. Inscribed Tablet from Pegu.

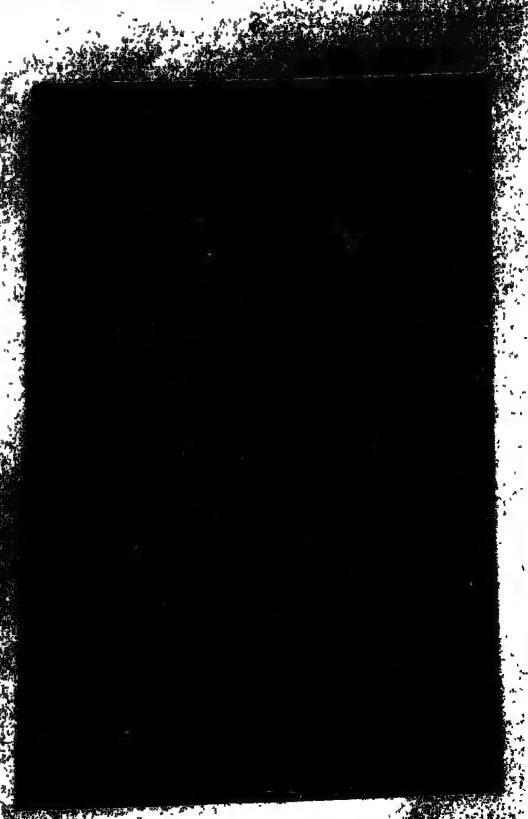
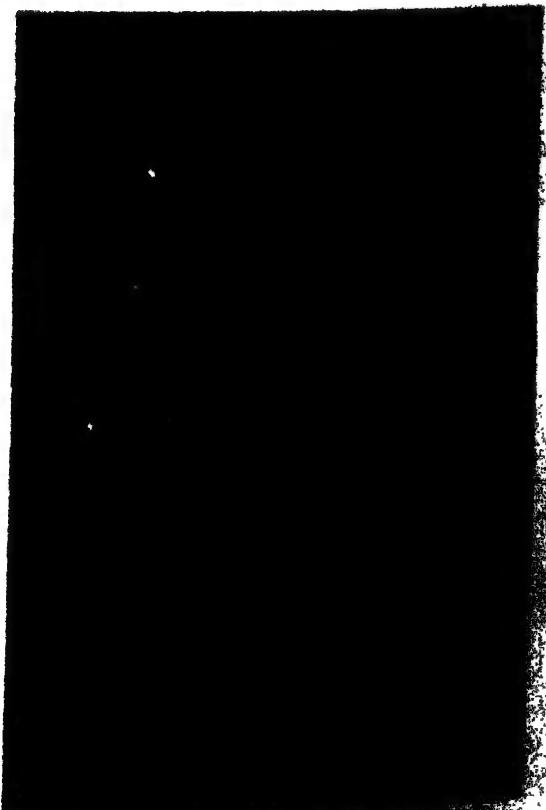




W. Robinson, Oxford Museum, 1888

IXa.—Bas-relief on Glazed Terra-cotta Brick. Inscribed Tablet from Pegu.





Wells & Sheen Photo.





5.



7.

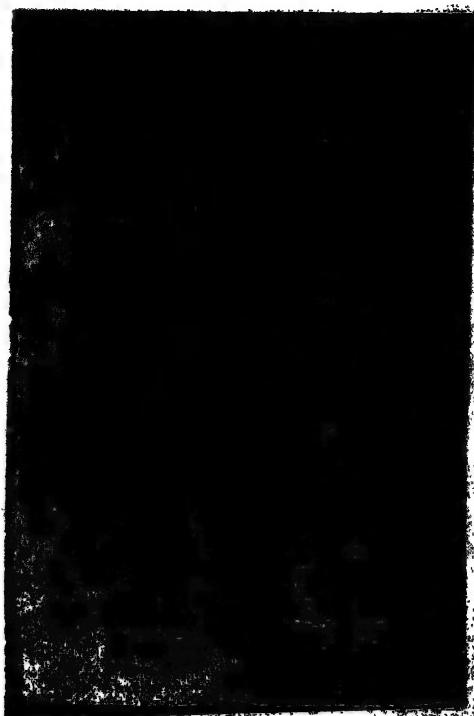


8.





9.

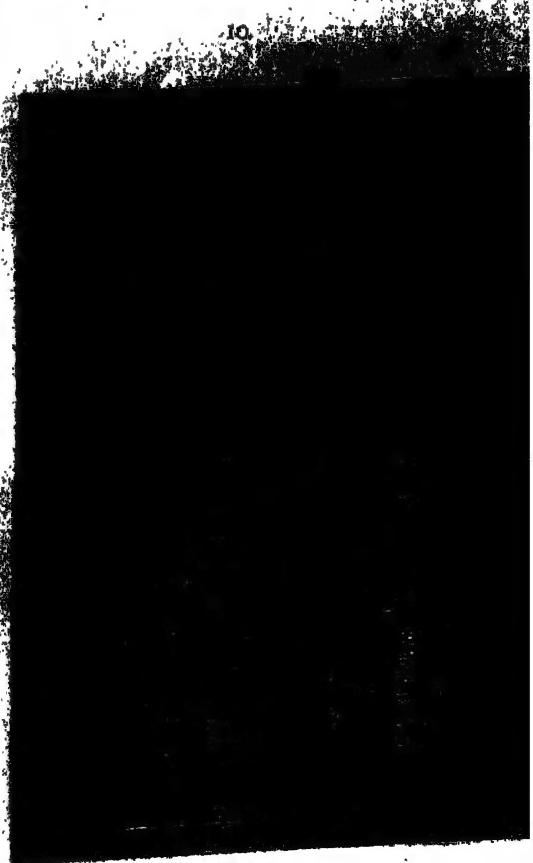


10.



11.

Walls & Sheen, Photo.



12.

Walls & Sheen Photo





Walter S. Keen, Photo.

XIII.—Bas-relief on Glazed Terra-cotta Bricks from Pegu.

Scale 1:20.





Watts & Sheen, Photo.

XLI  
from Thaton.





XIV. - *Notes from Tháton.*





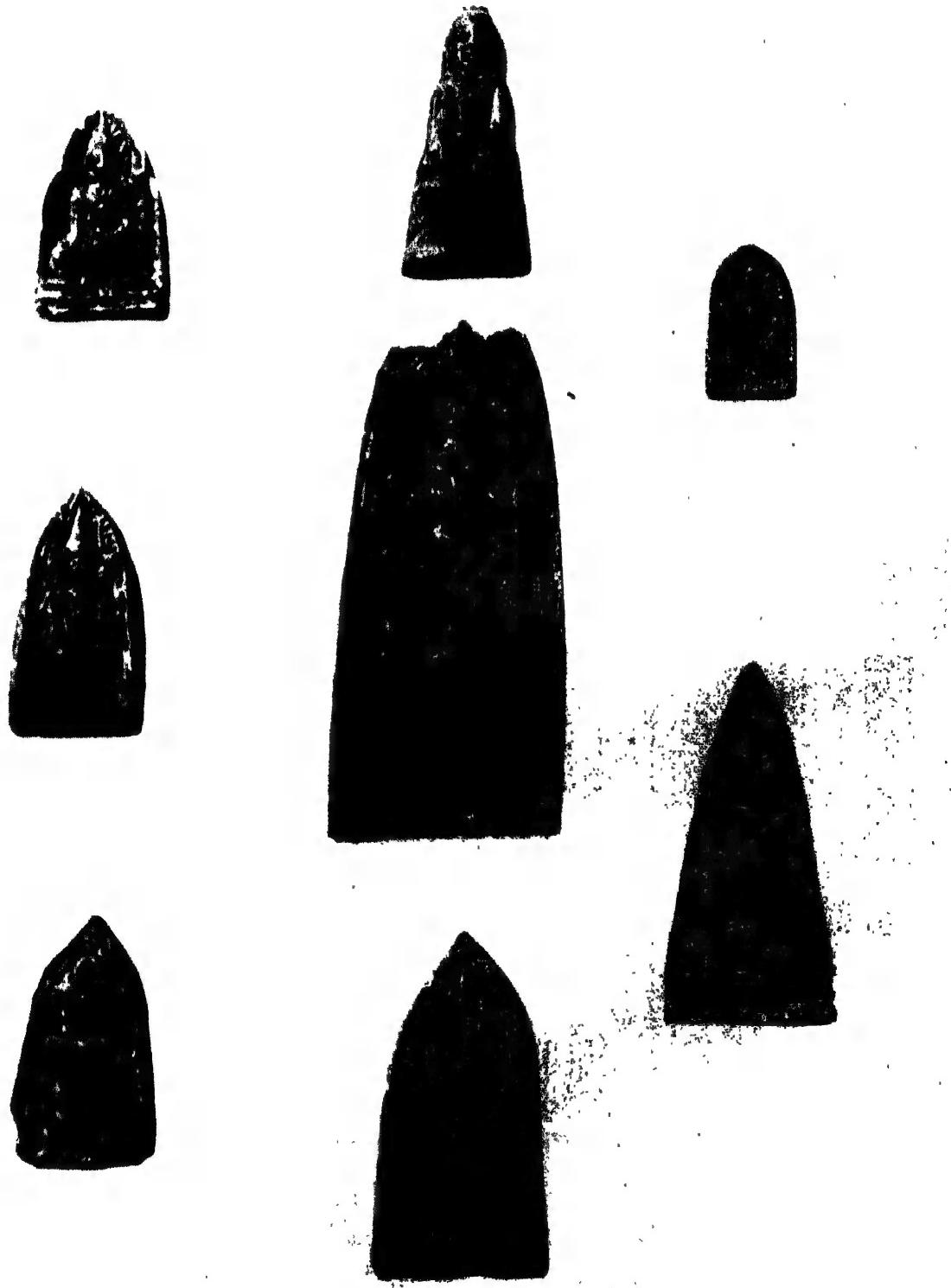
Watts & Sons, Photo.

XIVa.—Bas-relief on Stone.









XVI.—Figures and Votive Tablets from the Caves of the Amherst District.





XVIa - Figures and Votive Tablets from the Caves of the Amherst District.









A Pagoda near Shwègyin.



XIX.—The Approach to the Dharmathā Cave.





# INDEX.

- Abhayagirivihāra, foundation of the, in Ceylon ..... 39  
 Abhīra or Ābhīra, a people ..... 172  
 Abhisīra, a people ..... 172  
*Ahūnkalā-mīlā* children ..... 265  
*ubhyuṇīga*, 'smearing the body with oil' ..... 251  
 Āchārya, Chandrakīrtihi, High Priest of Suvarṇadvīpa ..... 359  
 Āchūyutappu Nāyaka of Tañjāvūr ..... 116  
 Adigumīṇi Elini ..... 66  
 Adurā, a country ..... 172  
 Adigumīṇi = Adigan = (?) Adiyān ..... 66  
 Āditya-Kurikila Chōla king, his fights with Vira-Pāṇḍya ..... 60  
 Adiyān, a certain king, 68; his personality discussed ..... 66  
 Agnīdhra, or Āgnīdhra, a people ..... 172  
 Agnītya, a people ..... 172  
 Ahīri country, the extent of the ..... 294  
 Ahīri-pipri, an old home of the Sūntills ..... 294  
 Ajanta, paintings at, explanation of ..... 8ff.  
 Akura, a place ..... 172  
 Alaku, apparently a city ..... 172  
 Alavi, district of ..... 4  
 Alphabets used in South Indian inscriptions discussed, 57f.; in edited inscriptions, old Grantha, 57; Chēra-Pāṇḍya, 57; Vaṭṭelutu, 57; Tamil ..... 58  
 amīzona, the kingdom of the ..... 172  
 Amburu, a people ..... 172  
 Ambasīṭha, a people ..... 172  
 Amberst District, ancient sites in ..... 365f.  
 Āmānatatherā ..... 29  
 Āmanta, the serpent, in Buddhism ..... 349  
 Ānarta, a country ..... 173  
 Andhra, or Āndhra, a country, and the people of it ..... 173  
 Anga, a country ..... 173  
 animals, grateful, note on variants, 77: birds, 216, 276; cows, 76; a fish, 215; a horse, 215; snakes, 76; — variant, a tree ..... 214  
 Añjana, a mountain ..... 173  
 Anoruddha = Anuruddha, 17; his robbery of the Library at Thaton ..... 17  
 Antardvīpa, or Antardvīpin, a country ..... 173  
 Antargiri, a mountain region ..... 173  
 Anterūḍī, a country ..... 173  
 Anuruddha = Ceylon ..... 42  
 Anuruddha of Pagan ..... 17  
 Annīśāva, a people ..... 173  
 Aparāntaka, or Aparāntika, a people ..... 173  
 Aparāntya, a people ..... 173  
 Arañshwar in the Dhārwar District, the dates of some inscriptions at ..... 296, 297  
 Ārava, a people ..... 173  
 Arbuda, Mount Ābu ..... 173  
 Arimadananapura = Pagan ..... 17  
 Arimēda, a people ..... 173  
 Āriyavainsathēra ..... 17  
 Arjuna, his connection with the Pāṇḍyas ..... 59  
 Ārjunayana, a people ..... 173  
 Ārya, a people ..... 173  
 Āryaka, a people ..... 173  
 Āryāvarta, the inhabitants of Northern India ..... 173  
 Asika, a people ..... 174  
 Āśmaka, a country ..... 174  
 Āśoka, a date for him 15: he refers to the Pāṇḍyas, 57: his conversion by Nigrōdha-sūmanēra, 15: his Sahasrā, Rūpnāth and Bairat Edicts edited ..... 299ff.  
 Asōkādhammarāja, title of Āśoka ..... 86  
 Asōkarāma monastery, the ..... 18  
 astagiri, the mountain of sunset ..... 174  
 āśvamukha, 'horse-faced people' ..... 174  
 Āśvattha, a people ..... 174  
 āśvavadana, 'horse-faced people' ..... 174  
 Attārañ River, Buddhist Caves on the ..... 327ff.  
 Atīśa, his visit to Thaton ..... 353f.  
 Atri, the hermitage of ..... 174  
 Audra, Odra, a country ..... 174  
 Audumbara, a people ..... 174  
 Augustus the Emperor, his supposed connection with the Pāṇḍyas ..... 59  
 Aujjayanika, the people of Ujjayani ..... 174  
 Ausinara, 'a king of the Usinaras' ..... 174  
 Ava, names for ..... 8  
 Avagāna, or Āvagāna, a people or country ..... 174  
 Avalōkita, as the defender from the eight dreads ..... 9f.  
 Avanta, 'a king or other inhabitant of Avanti' ..... 174  
 Avantaka, the inhabitants of Avanti ..... 174  
 Avantika, 'a king or other inhabitant of Avanti' ..... 174  
 Avanti, or Avanti, the city Ujjain ..... 171, 174  
 avippardasasimā ..... 12  
 Ayiravēli, battle of ..... 65  
 Ayirūr, battle of ..... 63  
 Ayōdhya, the inhabitants of Ayōdhya ..... 174  
 Ayuthīś = Yūdayā ..... 4  
 Ayuttaya, district of ..... 4

- Bâdara, a people ..... 174  
 Bâhlika, or Bâhlika, a country and the people of it ..... 174  
 Bahugiri, a mountainous country ..... 174  
 Baijnâth on *karma* ..... 220ff.  
 Bairât Edict edited ..... 299  
 Baladêvapattâna, a city ..... 174  
 Bangkôk = Dvâravâti ..... 4  
 bao, derivation of ..... 165  
*Barawai Rumâyan* of Tul'sî Dâs, an account of the ..... 201  
*Barawî*, see *Barawai Rumâyan* ..... 201  
 Barbara, a people ..... 174  
 bark, the island of, 171, 174;— wearers of bark ..... 174  
 bas reliefs, Buddhist, described ..... 330ff.  
 Basseen, a variant of Bassein ..... 252  
 Bassein, the name explained, 18ff.; = Kuthôn. 4  
 Bassien = Bassein ..... 20  
 Bassim = Bassein ..... 20  
 Battiam (= ?) Bassein ..... 20  
 Buddha = a Buddhist ..... 363f.  
 Bean-stalk, Jack and the, Lushai variant of... 79  
 bed, hero in folktale carried away by a tiger on his, 75; bed and banyan tree, notes on variants of the folktale incident ..... 77  
 Belgaum District, an inscription in the, noticed ..... 252  
 beryl-mines ..... 174  
 Besynga = Bassein doubtfully ..... 20  
 Bhadra, a people ..... 171  
 Bhadrâśva, a people ..... 175  
 Bhalla, or Bhilla, a people ..... 175  
 Bharata, a people ..... 175  
 Bharatavarsha, one of the ancient names of India ..... 175  
 Bharukachchha, the modern Broach ..... 175  
 Bhâssâpura (?), apparently a town ..... 175  
 Bhilla; see Bhalla ..... 175  
 Bhîmarathâ, the river Bhîma ..... 175  
 Bhôgaprastha, apparently a people ..... 175  
 Bhôgavardhana, apparently a city or country. 175  
 Blîringi (?), apparently a people ..... 175  
 Bhûminâtha, a title given to frogs in Népal. 294  
 bhûtapura, 'the city of spirits' ..... 175  
 Bhuvanaikâvara, title of Samarakâlîlulu Pâṇ-dya ..... 61  
 Bhûvandâbâhu of Ceylon, Râmâdhîputi's letter to, on a tablet of gold ..... 41  
*Binay Patriki* of Tul'sî Dâs, an account of, 237f.  
 Birinji Caves described ..... 327, 339  
 Birbal, connected with a folktale, 321: his son quoted in a folktale as "young Birbal." 321  
 Bird, eagle, saves heroine in folktales ..... 100  
 blood, power of, to turn snake-hero into a snake ..... 102  
 Bodhisattvas, the Nine ..... 10f.
- Bone Queen, story of the ..... 22  
 brub, old Anglo-Indian for the toddy-palm... 249f.  
 Brahmadêva of Râyapura, inscription of, noted ..... 83  
*Brahmajâlasutta* referred to in the Kalyâni Inscriptions ..... 77  
 Brahmapura, a city ..... 175  
 bride, capture of, in folktales ..... 78  
*Brihat-Samhitâ*, the, of Varâhamihira; its topographical list ..... 169 to 195  
 Buddha, image of, in a cave at Negapatam, 45:— serpent canopy of, 339, 349, 353:— and the mole, the tale of, 160:— Gantama, figures of, explained, 344ff.; old and modern, dressing of figures of, 339; huge recumbent figures of, instances of ..... 347  
 Buddhaghosa, his mission to Thaton doubtful, 14; not mentioned in the Kalyâni Inscriptions ..... 14  
 Buddhism, Brian Hodgson's opinions on Northern, 363:— Northern, in Burma, 358ff., 362f.; the Northern or Mahîyâna School came first to Burma, 165:— Tantrik, in Burma, 358ff.:— the present Southern or Hñayâna School of Burmese, is a reformation, 165:— a short history of, in the Kalyâni Inscriptions ..... 86  
 Buddhist sects in Ceylon, the three, 39; in Pagan, 31; the six at Muttimunagara, 33:— schisms, early, 15ff.:— priests in Ceylon, list of celebrated, 44; in Pogu, list of, 48; in Burma, number of, about 1450 A.D., 87; in Burma, titles granted to celebrated, 44:— figures in Burma described, 349ff.:— sites in Burma ..... 361f.  
 bulls, the island of ..... 175  
 Burma, notes on the name, 8:— ancient, emigration from India into ..... 7  
 Burmese, Sanskrit words in, 102ff.;— double words in, one half Pâli, one half Sanskrit in origin, 164:— palaeography, notes on ..... 2  
 Cambodia is not Kampôjia ..... 4  
 Cambodian architecture in Burma, 349; date of ..... 353ff.  
 cannibals ..... 175  
 castes referred to in the *Brihat-Samhitâ* ..... 175  
 Caves, Buddhist, about Maulmain described, 327ff.:— caves, list of, in the Amherst district, 327f.; on the Atâurin and Dônðauî Rivers, 327:— Kdgnn, a note on the, 368:— P'Agât, a note on the, 366:— Buddhist, at Negapatam, 45:— in Cochin China, 329:— in the Laos States, 339:— in Siam, 329:— artificial lighting of Buddhist, cases of, 339 and note:— female figures in Burmese Buddhist, rare... 339

- Chāidya, the people of Chēdi ..... 175  
 Chālukya-Vikrama-kāla, the era of the Western Chālukya king Vikramāditya VI.; examination of some dates in it ..... 296, 297, 298  
 Chālukyas, a conquest of the ..... 59  
 Champā, Sōṇīya, king of, legendary account of his son ..... 21ff.  
 Champā, a town or country ..... 175  
 Champā = Bhāgpalpur ..... 295  
 Champāka; see Chāñchāka ..... 175  
 Chamupūrāṭīja Paramātra, inscription of, and his pedigree ..... 80  
 Chāñchāka, a people ..... 175  
 Chandan Parī ..... 318  
 Chandrapāra Paramātra ..... 80  
 Chāndī Parī ..... 324  
 Chāndra, (em.), the Moon in a folktale ..... 817  
 Chandrabhīga river ..... 176  
 Chāndrapura, a city ..... 170  
 Chāndrapura, the inhabitants of Chāndrapura ..... 176  
*charṇadīpa*, 'the island of bark' ..... 176  
 Charmarunga, a people ..... 176  
 charma - string - again the evil eye ..... 56  
 Chārūddīvi, apparently a town or country ..... 176  
 Chēdi country ..... 171, 176  
 Chēdīka, the people of Chēdi ..... 176  
 Chēra country ..... 171  
 Chēras, their connection with the Pāṇḍyas ..... 59  
 Chērya, the people of the Chēra country ..... 176  
 Chhīni, a *pargana* in Bengal ..... 295  
 Chhapaṭa, a village in Kusimaraṭṭha ..... 29  
 Chhapaṭamahāthēra, 29 f.: visits Ceylon ..... 29  
 China, a people ..... 176  
 Chin = Bhāmo ..... 4  
 Chinadda = Bhāmo and neighbourhood, 41: the Mahārāja of, constructs a Buddhist cave at Negapatam ..... 45  
 Chinarattha, district of ..... 4  
*chipitānsiku*, 'flat-nosed people' ..... 176  
*chitravasana*, 'wearers of bark' ..... 176  
 Chitrādāta, Rāmādhipati's emissary to Ceylon ..... 41  
 Chitrakūṭa, the modern Chitrakōt or Chatar-kot ..... 176  
 Chōla country ..... 176  
 Chōlās, a MS. genealogy of the, 141 ff.: a list of their vassals, 143: their connection with the Pāṇḍyas, 59: an account of their wars ..... 148ff.  
 Cinderella, variant of ..... 306f.  
 coconuts, the island of ..... 176  
 coins, of the Pāṇḍyas, 61: - copper, of Rājā-raja, 60: - Danish, at Tranquebar ..... 117ff.  
 conch-shells, the places for obtaining ..... 176  
 Convocation, the First Buddhist, alluded to, 16: the Second Buddhist, alluded to, 16: the Third Buddhist, alluded to ..... 16  
 corpse-light in folktales ..... 291  
 Cosmin = Bassein ..... 18  
 co-wives, mutual relations of, as exhibited in Indian folktales ..... 218  
 curing heroine to marry her in folktales ..... 78f.  
 Dādhiya, king of the Damilas (90 B. C.) ..... 39  
 Dagōn, changes of the word, 19 n. : = *dīgaba*, 27: see Shwēdagōn ..... 27  
 Dagong = Dagōn ..... 27  
 Dagoon = Dagōn ..... 27  
 Dakkhīna-vihāra of Ceylon, the ..... 39  
*dakshināpatha*, a name for Southern India ..... 176  
 Dala mentioned in the Kalyāṇī Inscriptions. 32  
 Dalanagara = Dala ..... 32  
 Dāmara, or Dāmara, a people ..... 176  
 Dambarasinha Paramātra ..... 80  
 D'ammathā Caves, described ..... 327ff., 331ff.  
 Dandaka, a country or people ..... 176  
 Dandakāvana forest ..... 176  
 Dandapingalaka, a people ..... 176  
 Dāngyidaung Hill, opposite Prome, legend of ..... 160  
 Dansborg Fort at Tranquebar ..... 116  
 Danturaka, a people ..... 176  
 Darada, a people ..... 176  
 Dardura, a mountain ..... 176  
 Dārva, a people ..... 176  
 Dāsamēya, a people ..... 176  
 Daśapura, the modern Mandasor ..... 176  
 Daśārpa, or Daśārṇa, a people ..... 176  
 Dasēraka, or Daśeraka, a people ..... 176, 177  
 date: of establishment of Buddhism in Burma, 17: - Burmese Era, instances of, in inscriptions, 2, 5: - importance of the, in the Kalyāṇī Inscriptions, 11: - South Indian, discussed, 136 f.: - some that do not work satisfactorily ..... 110f.  
 dates calculated ..... 80, 81, 90ff., 94, 95f., 107, 219f.  
 Daulatābād is not Hiuen Tsiang's unnamed capital of Mahārāshtra ..... 113  
 Days of the week mentioned in recorded dates:—  
     Sunday ..... 42, 43, 97  
     Monday ..... 5, 42, 46, 52, 137, 138  
     Tuesday ..... 46, 90, 138, 219  
     Wednesday ..... 5, 43, 44 (thrice), 45, 46, 137, 138, 219  
     Thursday ..... 44, 46, 94, 95, 136  
     Friday ..... 44, 46, 116n.  
     Saturday ..... 2, 5, 44, 49, 138, 219, 220  
 Days of the week, names of them as used in recorded dates:—  
     Guru (Thursday) ..... 82, 108  
     Ravi (Sunday) ..... 109  
     Sōma (Monday) ..... 109  
     Sukra (Friday) ..... 80, 81, 82, 108

- day, civil, of the fortnight, or month, denoted by *sudi* and *badi*, mentioned in recorded dates:—
- “former half” :—
  - 1st ..... 137
  - 5th ..... 137
  - 7th ..... 136, 138
  - 8th ..... 137
  - 13th ..... 137
  - “latter half” :—
  - 7th ..... 138
  - 12th ..... 136
- first fortnight :—
- 5th ..... 219
- second fortnight :—
- 1st ..... 219
  - 3rd ..... 220
  - 13th ..... 219
- dark fortnight :—
- 1st ..... 2, 5, 43
  - 2nd ..... 2, 5, 42, 44, 109
  - 5th ..... 81
  - 7th ..... 5
  - 8th ..... 5, 42, 46, 107
  - 11th ..... 42, 43, 46
  - 12th ..... 42, 44, 46
  - 18th ..... 44, 109, 107
- bright fortnight :—
- 1st ..... 46, 108
  - 2nd ..... 44
  - 3rd ..... 81
  - 4th ..... 45
  - 5th (in M.S.) ..... 95
  - 7th ..... 49, 80, 98
  - 8th ..... 5, 46, 50, 82, 83
  - 9th ..... 5, 52, 90, 94
  - 10th (in M.S.) ..... 97
  - 13th ..... 46
  - 14th ..... 108
- fortnight not specified :—
- full moon ..... 2, 5, 46
- dates, lunar, i. e., *tithi*, mentioned in recorded dates ..... 80
- day, solar, mentioned in recorded dates :—
- 3rd ..... 133
  - 6th ..... 133
  - 20th ..... 116
  - 21st ..... 138
  - 26th ..... 107
  - 29th ..... 107
  - 30th ..... 116n.
- dead, the kingdom of the ..... 177
- demon guardian of a fairy, 318, 324; of heroine ..... 248
- demons, with elf-locks ..... 177
- deus ex machina* in folktales ..... 196
- Devānarāpiyatissa, king of Ceylon ..... 38
- Devānāth Piye of the new edicts identified with Piyadasi ..... 300f.
- Devikā, a river ..... 177
- Dhammadchēti (of Pegu), some account of him, 13:—described as king of Rammū-śādēsa ..... 15
- Dhammāśokarujā = Aśoka ..... 15
- Dhammavilāsthāra = Sariputta ..... 32
- Dhanushmat, a mountain ..... 177
- Dharma-puṭṭana, a city ..... 177
- Dharma-rājya, a forest region ..... 177
- Dhārwar District, inscriptions in the, noticed ..... 296, 297, 298
- diamonds; the ancient places where they were found ..... 177
- Digōn = Dagon ..... 27
- Digone = Dagón ..... 27
- Digumpachēti is a Paliized form of Dugón, 27; = Śhvēdagón Pagoda ..... 7
- Dipañkara Srijanā, see Atisa ..... 358f.
- drīghagrīva, ‘people with long necks’ ..... 177
- drīghakrēśa, ‘long-haired people’ ..... 177
- drīghasya, ‘long-faced people’ ..... 177
- diviśṭha, ‘the inhabitants of heaven, or dwellers in the sky’ ..... 177
- dog-faced people ..... 27
- Dogon = Dogonne = Dagon ..... 27
- Dohābali, of Tulśi Dasi, an account of the, 225; identification of the dōhās ..... 123f.
- Domba, the Gipsies ..... 177
- Dongjyin, an ancient site in Burma ..... 365
- Dongnwé, an ancient site in Burma ..... 365
- Dongthuangjin, an ancient site in Burma ..... 365
- Dongyin, an ancient site in Burma ..... 365
- Dougon = Dagon ..... 27
- Dravidia country ..... 177
- Dravida, ‘of or belonging to Dravida’ ..... 177
- dreams in folktales ..... 323
- Duttalung son Mahābhābuwā and Böday, king of Prome, 159; legend about him ..... 161
- Dvāravati = Bangkok ..... 4
- ears; people with ears like a winnowing fan ..... 177
- eclipse of the moon mentioned in a recorded inscription ..... 5
- ekacharāya, ‘one-footed people’ ..... 177
- Ekuluk, an ancient site in Burma ..... 365
- ekapudu, ‘one-footed people’ ..... 177
- ekavilōchana, ‘one-eyed people’ ..... 177
- elephants, the glen of ..... 177
- Ellorā, mentioned in the *Bṛihat-Saṅkhītā* as Velluru ..... 182, 193
- era, the Jinachakka explained, 7:—Lukshma-nasēna, proofs that it commenced 1119 A. D., 107: 7th year of current reign, 137: 18th year of current reign quoted, 39:—124th

- year from the introduction of the (Buddhist) Religion into Pugāma quoted, 30;— 1472nd year from the establishment of the Religion in Lankadipa quoted ..... 39  
 eras used in recorded dates:—  
     Anno Buddha(Jinachakka)...2, 5, 17, 38,  
         38, 39  
     Chedi ..... 82  
     Chūlukya Vikrama..... 109  
     Kaliyuga ..... 116 note  
     Lekshmīpāsōna ..... 107  
     Saka ..... 107, 136, 137, 220  
     Sukkharāj ... 2, 5, 17, 30, 32, 34, 42, 45, 46, 87  
     Sinhū ..... 108ff.  
     Vikrama Samvat...80, 81, 82, 83, 94, 98, 103ff.  
 eras used in MSS.:—  
     Jaya ..... 95  
     Vikrama ..... 90, 97  
 era, names of Jovian years used in recorded dates:—  
     Ānanda ..... 137  
     Akshaya (Kshaya) ..... 136  
     Kilaka ..... 136  
     Prabhava ..... 116  
     Pramāthin ..... 137  
     Sādhurāpa ..... 137  
     Saumya ..... 136  
     Sabbakṛit ..... 116n.  
     Sukla ..... 136  
     Viśvāvara ..... 138  
     Yuva ..... 137  
 Etymology of place-names in Burma ..... 195  
 evil eye in Burma ..... 58  
 eyes; one-eyed people, 171, 177;— three-eyed people ..... 177  
 faces; dog-faced, horse-faced, long-faced, and tiger-faced people ..... 177  
 fairies; famous, 318ff.:— names of ..... 324  
 "Farm" caves described, 327ff., 329ff.; Farm = P'ārum, name of a Buddhist cave, discussed ..... 329f.  
 fate, written, 279, 243;— heroine destined to give birth to the Sun and Moon, 315 ff.:— overruled by Paramēśar ..... 292  
 feather (see hair) magic ..... 276f.  
 feet; one-footed people ..... 177  
 flesh, eaters of raw ..... 177  
 figures, Buddhist, from Burma explained ..... 361  
 finger of a devotee of the Sun feeds children when sucked ..... 317  
 flute, magic, in folktales, charms animals, 76; has no power over cows, 76;— magic, notes on variants, 76ff.:— references to variants.. 78  
 Folktales:—  
     Arakan ..... 98ff.  
     Burma ..... 159ff.  
     Hindustan ..... 21ff., 79ff., 289ff., 321  
     Lushais ..... 78ff.  
     Salsette ..... 53ff., 243ff., 276ff., 306ff.  
     Santāli, noted ..... 95  
     Among the Sgaw-Karens ..... 284ff.  
     Western India ..... 213ff., 315ff.  
 forests, various, of ancient India ..... 177  
 fortune, seeking, by a journey in folktales ... 53  
 foundling, out of the sea, in folktales ..... 246  
 frogs, worship of, among the Néwārs of Népāl, 292ff.:— given the title of *paramēśvara* in Népāl, 294:— called Bhūminātha in Népāl. 294  
 Gajāhvaya, apparently the modern Dehli ... 178  
 Gajapura, the modern Dehli ..... 178  
 Gambhirikā river ..... 178  
 Gaṇapati of Nalapura, his genealogy, 81;— inscription of, noted ..... 81  
 Gaṇapati I., Kākatiya, his date discussed ... 326  
 Gaṇapati II., Kākatiya, his date discussed ... 326  
 Gaṇarājya, a kingdom ..... 178  
 Gāndhāra country and people ..... 178  
 Gandharva, the choristers of heaven ..... 178  
 Gāṅgā, the river Ganges ..... 178  
 Garavi of Valigāma, his rebellion against the king of Ceylon ..... 42  
 Garuhā; see Guruhā ..... 178  
 Gaudāka, a people ..... 178  
 Gauragriva, a people ..... 178  
 Gavya, a people ..... 178  
 geographical notes; the divisions of India, and the countries, tribes, &c., &c., according to the *Bṛhat-Saṁhitā* of Varāhamihira ..... 169 to 195  
 Ghōsha, a people ..... 178  
 ghosts of European type in an Indian folktale ..... 313  
 Girinagara, a city ..... 178  
 Girivraja, a people ..... 178  
 glazed tablets and bricks in Burma explained, 353, 355f., inscribed tablet from Wunthō described ..... 347  
 glazing, an old art in Burma ..... 340ff.  
 Gobbūr in the Nizām's Dominions, the date of an inscription at ..... 298  
 'God' among the Karens, 284 and note:— as the 'father' of the Karens ..... 284ff.  
 Gōdāvarī river ..... 178  
 Gōla, a foreign people in ancient Burma ..... 16f.  
 Gōlāmattikanagara = Ayetbēma ..... 16  
 Gōlāngāla, apparently a mountain ..... 178  
 gold, the regions of ..... 178  
 Gōmanta, a mountain ..... 178  
 Gōmati, a river ..... 178  
 Gōnarda, a people ..... 178  
 Gōpāchala = Gwālior ..... 81

Gopādri = Gwâlior .....	81	Inscriptions edited, 35ff., 299ff., 334f., 343f.:—
Guḍa, a people .....	178	Kalyāṇī of Dhammacheti, 11ff.; Pali and Burmese, 29ff.; Pāññāsaung of Sînhyuyin, 1ff.:— Sanskrit and Tamil; 57ff.; a Vaṭṭelutu, 67f.:— Six Unpublished — account of, 80ff.:— in the D'ammathā Caves, 334:— Kâśichipura of Sumurakô Nâhala Pândya, noted, 61:— Buddhist, at Kôgun, noted, 351:— Sanskrit, at Tagaung, 7:— on the sculptured stones from Thatôn, 360: at Tranquebar .....
Guhila, genealogy of the, 81:— family of Mēdapâla, an inscription of the, noted.....	80f.	116
Guruhâ, a river .....	178	Iravati, a river .....
Haihaya, a people .....	179	islands, various, of ancient India .....
hair, golden, of heroine, in folktales, 196:— notes on variants, 17:— of hero (golden) floats down to heroine, 76; — (and skin) of hero, colour in folktales — gold.....	76	179
hair, people with various kinds of.....	179	jackal-eaters .....
Hala, a people.....	179	Jain, a possible Digambara figure found in Thatôn, 345; — literature, Weber's Catalogue of, in the Berlin Library .....
Hamsavatîmândala = Pegu Province of old Talaing kingdom.....	34	112
Hamsavatinagara = Pegu .....	34, 46	Jambudipa = Burma .....
Hamsavatipura = Pegu .....	44	Jambupati, Burmese legend about .....
Hârahaura, a people .....	179	Jñânakâ-mângal, of Tul'si Dâs, an account of the .....
Haribhufja = Laos .....	41	203
Haripuñcha (= Haribhufja), district of.....	4	jatîddhara, 'people with thick matted hair' .....
Hazâra, perhaps = the ancient Abhisâra country .....	172	179
head-dresses, importance of, in Buddhist figures .....	354, 357	jâtsûra, 'demons with matted hair or elf-locks' .....
Hémagiri, a mountain .....	179	179
Hémakundya, a place .....	179	Jâthara, or perhaps Jâtharu-âṅga, a people..
Hêmatâla, a people.....	179	179
hermits .....	179	Jatilavarman, Pândya, son of Mâravarman.
heroine, birth of, from a splinter run into the hand, 78:— comes out of mango, 291; found in a box, 290:— drops lotuses when she speaks, 248:— drowning of, in folktales ..	100	65, 68
Himavat, the Himalaya mountains .....	179	Jayavadîjhananagara in Ceylon .....
Hien Tsiang; the capital of Mahârâshtra, mentioned by him without naming it, is Nâsik, 115;— the capital of Kong-hin-na-pu-lo is very probably Karpâl .....	115	42
Hodgson Briân — his opinions on Northern Buddhism.....	363	Jîtavâna sect in Ceylon, the .....
horse-faced people.....	179	39
Hûm in the Belgaum District, the date of an inscription at .....	252	Jîtavanavihâra, foundation of, in Ceylon (266 A. D.) .....
Hûpa, a people .....	179	39
Hunagund in the Dhârwâr District, the date of an inscription at .....	298	Jîyavadîjhana = the Toungoo District of Burma .....
identification — by pictures.....	324	4, 7
Ikshumati, a river .....	179	Jinachakka era, mode of notation used in, explained .....
Ikshvâku, apparently a people .....	179	7
images, description of Buddhist in the D'ammathâ Caves, 332f.; in the Farm Caves, 331; the large deposit of, at the Kôgun Cave, 337; at Thatôn, notes on .....	345f.	Jötinagara, district of .....
impossible task, variant of the .....	318f.	4
India, ancient; the divisions, countries, tribes, &c., &c., according to the <i>Brihat-Samhitâ</i> of Varthamihira.....	169 to 195	Jringa, a people .....
		179
		"judgment," a, Salsette version of the idea, in folktales .....
		55
		Jupiter in Makara quoted in an inscription...138f.
		Jyeshthâ, the goddess of misfortune.....
		68
		<i>k</i> and <i>p</i> , interchange of initial, in Burmese place-names.....
		326
		Kabir, as a disciple of Râmanand .....
		227
		Kabittâbdî, see Kabitta Rdmdyan .....
		203
		Kabitta Rdmdyan of Tul'si Dâs, an account of the, 253ff.: date of, discussed.....
		97
		Kachchâra, a people .....
		179
		Kachchha, the modern Cutch country.....
		179
		Kaikaya, a people .....
		179
		Kailâsa, the sacred mountain.....
		180
		Kailâvata, a people.....
		180
		Kârelaka, the people of Kârala.....
		180

- Kākatiya Dynasty, note on the chronology of the ..... 325f.  
 Kalachuri family, genealogy of the ..... 82  
 Kālajina, a people or place ..... 180  
 Kālaka, a people ..... 180  
 Kālakotī, a fortress or city ..... 180  
 Kalambu = Colombo ..... 42  
 Kālafijana, perhaps for Kālafijara ..... 180  
 Kalhana, notice of the codex *archetypus*, 140:  
   — date of codex ..... 140  
 Kalinga country ..... 180  
 Kalinga Haihayas ..... 82  
 Kāliṅga, the people of the Kalinga country... 180  
 Kalnāśha, a people ..... 180  
 Kalyāṇī is not Hiuen Tsiang's unnamed capital of Mahārāshṭra ..... 113  
 Kalyāṇī, *sīmā* at Pegu, origin of the name, 50:—derivation of the name, 13:—its situation, 13:—object of founding it, 13:—date of, 13:—Inscriptions, their present condition, 274f.; their contents, 14f.; are the ruling authority on consecration ceremonies, 12; method of reproducing the text, 13:—some details of the stones ..... 13  
 Kalyāṇītissamahāthēra, title of Suvarṇa-sūbhānathēra ..... 85  
 Kāmbōja country and people ..... 171, 180  
 Kāmbōja is (?) the Shān States ..... 4  
 Kāmbōjasañghapakkha sect of Buddhists (Dala), rise of, explained ..... 2  
 Kānkadēva Paramāra ..... 30  
*kummaṇḍha*, a Buddhist sacred text ..... 12  
 Kampōja, district of, 4: is not Cambodia ..... 4  
 kanaka, the region of gold ..... 180  
 Kāṇapur in the Kālhāpur territory, an inscription at, noticed ..... 298  
 Kāñchi, the modern Conjeveram ..... 180  
 Kāṇḍa-Gopāladēva, his date ..... 219  
 Kāñjivāyappērur = Kāñchivāyal = Kāñchi ..... 63f.  
 Kānka, a people ..... 180  
 Kānkāla-Chōja, a list of his successors ..... 141ff.  
 Kānkāta, a people ..... 180  
 Kanṭjakasthala, a place ..... 180  
 Kanṭhadhāna, a people ..... 180  
 Kāntipura, a city ..... 180  
 Kapila, a people ..... 180  
 Kāpiśṭhala, a people or locality ..... 180  
 Kappanganagara = Kabaing ..... 17  
 Karavandapuram mentioned in an inscription ..... 62  
 Karen, their nationality discussed, 130 f.:—  
   folk-origin of the ..... 284f.  
 karma, doctrine of, examined, 229 f.:—Tāmī ..... 126f.  
   Dās's doctrine of ..... 127f.  
 Kārmāṇeyā, the modern Kamrēj ..... 171  
 Kārmāṇeyaka, the people of Kārmāṇeyā ..... 180  
 Karpaprāvēya, a people ..... 180  
 Karpāṭja, the Kanarese country ..... 181  
 Kārtīl is very probably the capital of the Kong-kin-na-pu-lo country mentioned by Hiuen Tsiang ..... 11  
 Kārvāta, a people ..... 181  
 Kashmīr: notice of Kalhana's Chronicle ..... 139f.  
 Kāśī, the modern Benares ..... 181  
 Kāśmīra, and Kāśmīraka, the people of Kāśmīr ..... 181  
 Kāśmīra country ..... 172  
 Kathāvatthu, allusion to the, in the Kālyāṇī Inscriptions ..... 16  
 Kabēmwēyin = Manipur ..... 7  
 Kaulinda, a people ..... 181  
 Kaulīta, the people of Kulīta ..... 181  
 Kaunīda, a people ..... 181  
 Kaunkāṇa, the people of the Konkāna ..... 181  
 Kaurava, a people ..... 181  
 Kauśala, and Kauśalaka, the people of Kōśala ..... 181  
 Kauśāmbī, the modern Kōsam ..... 181  
 Kauśikī, a river ..... 181  
 Kāvēri river ..... 181  
 Kāyōn, Burmese corruption of Pāram = Farm; name of a Buddhist Cave ..... 329  
 Kāyōn-S'addōn, name of a Buddhist Cave... 328  
 Kēlāsabhapabbatachētiya, near Bilin ..... 16  
 Kērala country ..... 171, 181  
 kēadhara, 'long-haired or thick-haired people' ..... 181  
 Kēsādhatuchētiya = the Shwēdagōn Pagoda ..... 146  
 khadhorā, 'the inhabitants of the sky' ..... 181  
 Khanda, (?) the dwarfs ..... 181  
 Khasa, a people ..... 181  
 khastha, 'dweller in the sky' ..... 181  
 Khēmāvāra, district of ..... 4  
 Kūñchipara = Conjeveram ..... 29  
 Kīra, a people ..... 181  
 Kirāta, a people ..... 181  
 Kirīta, a people ..... 181  
 Kishkindha, a mountain ..... 181  
 Kistna District, an inscription in the, noticed, 297  
 Kōgun Caves described, 327f. and 336 ff.:—  
   a note on the ..... 366  
 Kōhala, a people ..... 182  
 Kōkarēk, Buddhist Caves near ..... 328  
 Kō-kkīlī Chōla king, defeated by the Pāndyas. 62  
 Kālhāpur, territory, an inscription in the, noticed ..... 298  
 Kollagiri, probably the modern Kālhāpur ..... 182  
 Kōntlapattana, a port of the East Coast of India ..... 45, 46  
 Kōmārañ-Jadaiyan Pāndya king ..... 68  
 Kōngbaung = Shwēd ..... 28  
 Kong-kin-na-pu-lo, a country mentioned by Hiuen Tsiang; Kārtīl is very probably its capital ..... 115  
 Kōkkāra country ..... 182

- Kô-Râja Kêsarivarman = Râjarâja = Râjadhîrâjadéva ..... 60  
 Korkai, once the Pândyan capital ..... 62  
 Kôsala country ..... 170, 182  
 Kôtiârsha, apparently a country ..... 182  
 Krauficha, a mountain ..... 182  
 Krauñchadvîpa, a country ..... 182  
*kravyâdin*, 'eaters of raw flesh' ..... 182  
 Krishna, the river 'Kistna' ..... 182  
 Krishna Gitabali of Tul'si Dâs, an account of ..... 257  
 Krûklataung = (?) Pâgât ..... 335  
 Kshatriya, the warrior caste ..... 182  
 Kshemadhrûta, a people ..... 182  
 Kshudramâna, a people ..... 182  
 Kshurârpaña, a mountain ..... 182  
 Kuavanj, the god of the Lushais ..... 79ff.  
 Kuchika, a people ..... 182  
 Kûdal = Madura ..... 62  
 Kuddos, nationality discussed, 129f.:— their congeners, 130:— vocabulary of the ..... 129ff.  
 Kuk'an = Puk'an = Pak'an ..... 19  
 Kukura, a people ..... 182  
 Kulañegarañapattinam = Tranquebar ..... 116  
 Kulañekharadéva Pândya = Kô-Mâgavar-man ..... 116  
 Kulâsekharâra Pândya mentioned in inscription ..... 61  
 Kulottunga-Ohôja conquers the Pândyas, 60:— MS. account of ..... 141  
 Kulottunga-Ohôja XI. = Parukôsurivarman ..... 60  
 Kulâta country ..... 182  
 Kulâtaka, the people of Kulâta ..... 182  
 Kunâtha, a people ..... 182  
*kunñaradarâ*, 'the cave or glen of elephants.' 182  
 Kuntala country, 182:— this seems to be really the country which by Hiuen Tsiang is called Mahârâshtra ..... 115  
 Kuntibhôja, a people ..... 182  
 Kurtakotî, in the Dhârwar District, the dates of inscriptions at ..... 297, 298  
 Kuru, a people ..... 182  
 Kusimamanjala = Bassein Province of the old Talaing kingdom ..... 34  
 Kusimanagara ..... 17, 19, 29, 46  
 Kusimarattha = Bassein ..... 29  
 Kusuma, a mountain ..... 183  
 Kuthén = Bassein ..... 4  
 Kuthêng = Puthêng = Bassein ..... 19  
 Kyaikk'am, vernacular name for the Amherst district of Burma ..... 328  
 Kyaikp' Kyaikp'un Pagoda described ..... 353  
 Kyaikp'un Pagoda, see Kyaikp'i ..... 46n., 353  
 Kyâsânti in the Dhârwar District, the date of an inscription at ..... 298  
 Kyauktaln Hill near Maulmain contains Buddhist Caves ..... 329  
 Laha, a various reading for Hala, q. v. .... 183  
 Lahâda, a country ..... 183  
*lakshaya* year of the Jains, the ..... 17  
 Lakshmîshwar, the date of an inscription at ..... 297  
 Lanâkâ, — Ceylon, or its capital city ..... 183  
 Lanîcâvara, Pândya King ..... 60  
 Laos = Lavarañgha ..... 4  
 Lata country ..... 183  
 Lauhitya, the river Brahmaputra ..... 183  
 Lavarañgha, district of ..... 4  
 Lègaing = Vanijjagâma ..... 6  
 life index—a pigeon, 324; a milk-white dove, 318  
 life, restoration to, by spells ..... 290  
 lions; the forest of the man-lions ..... 183  
 liquors, intoxicating, folk-origin of, among the Karenas ..... 285ff.  
 Lot's wife, variant of ..... 289  
 luck, the sleeping: a folktale ..... 213ff.
- Madhurântaka, a title of Parântaka I., 60; a title of Rajendra-Chôhadéva ..... 60  
 Madhyadeśa, the central division of ancient India ..... 169, 170, 183  
 Mâdhyamika, a people ..... 183  
 Madra, a people ..... 183  
 Madraka, a people ..... 183  
 Madura, capital of the Pândyas ..... 61  
 Magadha country ..... 183  
 Magadhika, the people of Magadha ..... 183  
 magic wand in folktales, 100:— comb which destroys and grants life, 319:— stick that produces a golden tank and a palace of gold, 323; stove, stick and rope in folktales, 317:— sympathetic, burning a shed skin to injure snake-hero, 100; making heroine ill by destroying an impression of her foot-print ..... 78  
 Mahâbuddharâpa = Kyaikp'un Pagoda ..... 46  
 Mahâdâeva Kakatiya, his date discussed ..... 326  
*mahâgrîva*, 'great-necked people' ..... 184  
 Mahâkâlithâra ..... 17  
 Mahâkassupathâra of Uduimbarnigiri, head of the Mahâvihâra ..... 16, 39  
 Mahâmahinduthâra, apostle to Ceylon ..... 16  
 Mahânadi river ..... 183  
 Mahâpunnâ founds the Monastery at Lè-gaing (Vanijjagâma) ..... 160  
 Mahârâshtra country, 184:— the capital of it, mentioned by Hiuen Tsiang, in Nâsik ..... 115  
*mahârâpa*, 'the great ocean' ..... 184  
 Mahâsâna, King of Ceylon, founds the Jâtava-navîhâra (306 A. D.) ..... 39  
 Mahâsivalithâra heads a mission to Ceylon ..... 41  
*mahâravi*, 'the great forest' ..... 184  
 Mahâtissathâra, founder of the Abhayagiri sect in Ceylon ..... 39

- Mahāvihāra, in Ceylon, foundation of the, 38:—sect in Ceylon prevails, 39f.: established in Ramaññiadēsa..... 40f.
- Mahayasathēra ..... 16
- Mahēndra mountain ..... 184
- Mahi river ..... 184
- Mahimparakāya, a merchant of Nāvūṭapāṭṭana, trading to Pegu ..... 45
- Mahīhsaka, district of ..... 4
- Mahinda, the Buddhist Apostle to Ceylon, apostolic succession from, in Burma ..... 13
- Mahisha, a country ..... 184
- Mahishaka, the people of Mahisha ..... 184
- Majjhantikathēra ..... 24
- Mākara, a people ..... 184
- Mālava country and people, in the northern division of India ..... 184
- Malaya mountain ..... 184
- Mālindya, a mountain ..... 184
- Malla, a people ..... 184
- Mālyavat, a mountain ..... 184
- Mammuḍi Chōlā ..... 65
- Mānabharāṇa, Pāṇḍya king ..... 60
- Mānahala, a people ..... 184
- Mandākini, the Ganges ..... 184
- Mandanadēva Paramāra ..... 80
- Māndavya, a people ..... 184
- Manimat, a mountain ..... 184
- Manipur, names for ..... 7
- Manipura, district of ..... 4
- Mannaikudi, battle of ..... 59
- Manōhart, a Talaing king, 17; his date ..... 17
- Marammadēsa = Burma Proper ..... 80
- Marang Buru = the Parasnāth Hill ..... 295
- Māravarman Pāṇḍya destroys the Pallavas. 65, 68
- mariners ..... 184
- marriage custom, Brahman girl married to Kshatriya Rājā in folktale ..... 316
- marshes, or swamps ..... 184
- Mārttikāvata, a people ..... 184
- Maru, the modern Mārwād ..... 184
- Maruchīpattana, a city ..... 184
- Marukuchcha, a people ..... 185
- Martabān = Muttama ..... 40
- martaban = a Pegu Jar ..... 346, 34f.
- Matanga, apparently a place where diamonds were found ..... 185
- Mabōndayē, described, 258:—Vasundhārā, 339:—figures of, described ..... 249
- Mathurā, the modern ‘Muttra’ ..... 170, 185
- Māthuraka, the people of Mathurā ..... 185
- Matriśhika, a doubtful name of a people ..... 185
- Matsya, a people ..... 185
- Maulika, a people ..... 185
- Mēghavat, a mountain ..... 185
- Mēkala, a mountain ..... 185
- Mēru mountain ..... 185
- Mēruka, a people, country, or mountain ..... 185
- metamorphosis, hero into a fly, 248; into a crow, 290; into a cat and back, 290; into a bug, 424:—old man into a young one and back ..... 276f.
- metempsychosis, Buddhist belief in, illustrated ..... 99
- Mēwā, a folk derivation of the name ..... 195
- Miazza Pra is S'inbyūyin ..... 21
- milky ocean, the ..... 185
- mines, the mines; an ancient place, 185;—mines of beryl-stone ..... 185
- Mīnlwin, name of a Buddhist Cave ..... 329
- Mithila country ..... 185
- Mi-yatma, a hobgoblin in Burma ..... 56
- Mlēchchhas ..... 85
- Moggalānathēra, head of Rāmādhīpati's delegation to Ceylon ..... 40f.
- Moggaliputtatissathēra reforms Buddhism in Aśoka's day ..... 16, 18
- months, names of Hindu lunar, mentioned in recorded dates:—
- Āśalha ..... 46
  - first of the two Āśalha ..... 42
  - second Āśalha ..... 43, 44
  - Āśhādha ..... 81, 108, 109
  - Assayuja ..... 46
  - Āśvina ..... 109
  - Bhadda ..... 44
  - Bhādrapada ..... 107
  - Chaitra ..... 82, 109
  - Chitra ..... 42
  - Jettha ..... 46
  - Kārtika ..... 81
  - Kattika ..... 46
  - Māgha ..... 2, 42
  - Margga ..... 108
  - Migasira ..... 49, 52
  - Mithuna ..... 319
  - Phagguna ..... 42
  - Phālguna ..... 80, 83
  - Rishabha ..... 191, 219
  - Simha ..... 220
  - Viśākhā ..... 2, 45
- months, names of Hindu solar, mentioned in recorded dates:—
- Āvani ..... 116n.
  - Kārttigai ..... 116
  - Mīna ..... 138
  - Phālguna ..... 107
- months, names of Hindu luni-solar, mentioned in recorded dates:—
- Dhanus ..... 137
  - Karkataka ..... 137f.
  - Khūmbha ..... 136
  - Makara ..... 137
  - Mēsha ..... 136

Pāñgūni (Phālguni) .....	138	ndlikāravīpa, 'the island of cocoanuts' .....	186
Sin̄ha .....	136	Narapatijayasūra (Narabadiśthu), king of	
months, names of Burmese lunar, mentioned in recorded dates:—		Pagān .....	30
Kasōn .....	5	Narasūra, a minister of Dhammachēti .....	47
Tabauag .....	5	Narēgal in the Hāngal Tālukā (Dhārwar), the dates of inscriptions at, 297, 298;—the date of an inscription at another place, of the same name, in the Rōn Tālukā (Dhārwar) .....	298
Tabōdwè .....	5	nārīmukha, 'people with the faces of women.' .....	186
Tagū .....	5	Narmadā river .....	186
months, names of Hindu, mentioned in MSS.:—		nashṭarājya, 'the kingdom of the dead' .....	186
(lunar) Chaitra .....	90	Nāsik is the capital, mentioned by Hiuen Tsiang, of the Mahārāshtra country .....	115
Jyāishṭha .....	97	Nāsikya, the modern Nāsik .....	186
(lunar) Phālguna .....	95	Nāts, the Thirty-seven, alluded to .....	362
Śrāvana .....	98	Nāvūḍapāṭṭana, a port on the East Coast of	
(lunar) Vaisākha .....	94	India .....	45
Moṇ is female in Indian folktales .....	316	necks, people with various kinds of .....	186
Mōrēkō, the god of the Santāls .....	298	Nediyūn, a Pāndya king .....	65
mountains of sunrise and sunset .....	186	Nedumāraṇ, a Pāndya king .....	63, 65
Moutshobo = Shwēbō, 28; = Möksobō .....	28	Nedūjjadaiyan, Pāndya .....	65
Mrānma = Burma .....	160	Nedūjjelijayā, a Pāndya king = Ten̄qan = Vāpavaṇ = Śambyavaṇ .....	64, 65
MSS. in Buddhist Caves about Maulmain, 328:		Nelvēli, battle of (=? Thiruvellayil) .....	63
— supposed to be in the Buddhist Caves about Maulmain, 327:— Talaing, in the		Nēpāl, a derivation of the word .....	292
D'ammathā Caves .....	333	Nēpāla country and people .....	186
Mudhavamahāchēti in Pegu .....	47	Nēwārs, notes on the .....	292
Mulēk Pagoda at Thatēn .....	340	Ngā, name of a Buddhist Cave .....	323
Mūlika, a people .....	186	'Nidūn Quarries, Buddhist Caves near the ...	327
Muñja, or Puñja, a mountain .....	186	Nigrōdhasāmanēra converts Aśoka .....	15
Murukuchcha; see Marukuchcha .....	186	Nipa, a people .....	186
'Musselwoman' discussed .....	112	Nirvindhyā, a river .....	186
Muttināmañḍala = Martaban Province of the old Talaing kingdom .....	34	Nishāda, a people .....	186
Muttimanagara = Martaban .....	4, 33	Nizām's Dominions, an inscription in the noticed .....	298
Mwéyin as a place-name .....	7	nomads .....	186
Myāwādi, an ancient site in Burma .....	365	noses; flat-nosed people .....	186
Nādendāla, in the Kistna District, the date of an inscription at .....	297	nṛśimhavāra, the forest of the man-lions .....	186
Nāgahruda, capital of Mēḍapāṭa .....	81	Nuptial songs of the Parsis .....	102
Nāgapattāna = Negapatam .....	45	Nyāndōmyinā Pagoda, the, near Prome .....	5
Nāgarāsi = Negrais .....	46	oath, form of Buddhist, 160:— ordeal by .....	186
Nainisha, a people .....	186	oceāns, the, of ancient India .....	186
nakshatras, names of the, mentioned in recorded dates:—		Ödra, or Auđra, country .....	186
Anurādhā .....	138	one-eyed people .....	177
Anusham (Anurādhā) .....	138	one-footed people .....	177
Punarvasu .....	136, 219	ordeal by oath .....	186
Pushya .....	81, 82	ordination of Peguan priests by the cere- mony in vogue in Ceylon, 52ff. :— of Bud- dhist Burmese priests in Ceylon at Kalyāṇi, 43ff. :— upasampadā, 245; priests ordained at the first, in Pegu .....	45
Rēvati .....	138	p, change of initial, to h, in Burmese words .....	19
Rōhini .....	137, 138, 219	P'abāñun, name of a Buddhist Cave .....	63
Tēr (Rōhini) .....	138	P'abaung, Buddhist Caves at .....	327
Tiruvōṇam (Śrāvana) .....	137		
Uttara-Bhadrapadā .....	220		
Uttarāshāḍhā .....	220		
Uttirāḍam = (Uttarāshāḍhā) .....	136		
Uttirāḍādi (Uttarabhadrapadā) .....	137		
Nahapura = Narwar .....	81		

- P'abbōk, name of a Buddhist Cave ..... 328  
 Pacchaliya, a merchant of Nāvūṭapattana,  
     trading to Pegu ..... 45  
 Pacchima sect of Buddhists (Pagan) ..... 31  
 Padippajēyya near Rangoon ..... 32  
 Padma, a mountain ..... 186  
 Pagan school of Buddhist priests, 29ff.:—  
     schisms at ..... 29ff.  
 Pāgāt, Buddhist Caves at, described ..... 327ff., 335ff.  
 Pagō = Pegu ..... 4  
 pagodas, remarks on Burmese, 346f.: Sinhalese  
     type of, at Thaton and elsewhere in Burma,  
     340, 346: — the so-called ‘enamelled,’ at  
     Thaton and Martaban discussed, 346:—  
     cautions as to estimating the age of, in  
     Burma, 346: — old, in Burma, dug into by  
     treasure-seekers ..... 333  
 Pahlava, a people ..... 186  
 Paiṭhaṇi is not Hiuen Tsiang's unnamed  
     capital of Mahārāshtra ..... 113, 114  
 Pak'un ..... 19  
 paleogeography, Burmese, notes on ..... 2  
 Palaing, a folk derivation of the name ..... 195  
 Pallavas, the, their conquest of the Pāṇḍyas ..... 59  
 pālīla, the marshes or swamps ..... 186  
 Pan Ku, the Creator (Chinese Buddhist),  
     explained ..... 362  
 Pāñchāla, a people ..... 186  
 Pāñchanada, the Pāñjab ..... 187  
 Pāñchanada, a king or other inhabitant of  
     the Pāñjab ..... 187  
 Pāñju, a people ..... 187  
 Pāndwā = Taungdwingyi in Upper Burma ..... 160  
 Pāṇḍya, u lunar race, 65, 72: — as tributaries  
     of the Chōlas, 148: — History of the, notes  
     on, 59: — Greek notices of the, 59: — king-  
     dom of the, its boundaries ..... 62  
 Pāṇḍya country and people ..... 187  
 Pāṇḍyavāṭa, a place or country ..... 187  
 Pāṇini, his date, 222f.: — his place in Saṅskrit  
     literature, 222: his language was not the  
     general spoken language of India ..... 223f.  
 Pāra, a river ..... 187  
 Parakēśivarmā = Kulötunga-Chōda II. ..... 60  
 Parakkamabāhu of Ceylon ..... 40  
 Parukrama Pāṇḍya mentioned in inscriptions ..... 61  
 Parulōka, an ancient place ..... 187  
 Paramāra chiefs, inscription of the ..... 80  
 Paramōśvara, a title given to frogs in Népal ..... 294  
 Parūntaka I., the Chōla ..... 60  
 Pāruśava country and people ..... 187  
 Pārata, a people ..... 187  
 Pārbati-maigal, of Tul'si Dās, an account of  
     the, 202: date of, discussed ..... 95ff.  
 Pāriyāṭra, or Pāripāṭra, a mountain ..... 187  
 Pāriyāṭrika, the people of the Pāriyāṭra  
     mountain ..... 187  
 parrot and maina, new version of the tale of  
     the ..... 53ff.  
 Pārvatīya, a people ..... 187  
 paśupāla, ‘nomads’ ..... 187  
 Pathēng = Bassein ..... 19  
 Paundra, the people of Pundra ..... 187  
 Paurava, a people ..... 187  
 Paushah sanvatsaraḥ, distinguishing on the  
     term ..... 83f.  
 Pawāṭīdaung = Pōsuādaung ..... 5  
 Payōshnī, a river ..... 187  
 pearls; the places where they were found ..... 187  
 Pegu, an account of glazed terra cotta Bud-  
     dhist tablets from, 343 ff.: — = Pagō ..... 4  
 Pegu Jar, some account of the history of the,  
     340f.: their history and antiquity ..... 340f.  
 Pēkbandō marries Duttaburung, king of Prome,  
     160: her origin ..... 160  
 Persim = Bassein ..... 18, 26  
 Phalgulukā, a river ..... 187  
 Phanikāra, a people ..... 187  
 Phēnagiri, a mountain ..... 187  
 ‘Phultamba,’ see Puntāmbē ..... 114  
 Piprī as a name in Bihār ..... 295  
 Piśika, a people ..... 187  
 Pēpā Volcano, some account of ..... 6f.  
 Pōstīdaung Hill is near Prome, 1; — =  
     Pawāṭīdaung, 5, 6: — a note on ..... 100  
 Prabhāsa, a fir tree ..... 344f., 345f. 187  
 Prāchyādhipa, the kings of the eastern  
     country ..... 187  
 Prāgīśa, the kings of the eastern country ..... 187  
 Prāgjyotiṣha, a people ..... 187  
 Prānadassimahāthēra ..... 17  
 Praśasta, a mountain ..... 187  
 Prasthala, a people ..... 187  
 Prayāga ..... 187  
 prayer, the eight Buddhist attitudes of ..... 361  
 Princess Fireflower, a folktale ..... 289f.  
 Prithivi Dēvi, see Maṭhindayē ..... 358  
 Prōdarāya Kākatiya, his date discussed ..... 326  
 Prōla, see Prōdaraja ..... 326  
 Prome, some account of ..... 6  
 Puangku, see Pan Ku ..... 362  
 Pugaliydr: battle of ..... 65  
 Pugal-Sōla, a Chōla king ..... 66  
 Pugāma = Pagan ..... 17  
 Puk'an = Pak'an ..... 19  
 Pulikesin, the Western Chāluuya, his con-  
     quest of the Pāṇḍyas ..... 59  
 Pulinda, a people ..... 187  
 Pundra country ..... 170  
 Puntāmbē is not Hiuen Tsiang's unnamed  
     capital of Mahārāshtra ..... 114  
 Purika, a people ..... 188  
 Purima sects of Buddhists (Pagan) ..... 31  
 purushāda, ‘cannibals’ ..... 188

- Pushkalāvata, and Pushkalāvata, the people of Pushkalāvati ..... 188  
 Pushkalāvati, an ancient place ..... 171, 188  
 Pushkara, a place ..... 188  
 Pusim = Bassein ..... 19  
 Puthēng = Pathēng ..... 19  
 Pyīmyō = Prome ..... 5  
 Quirini, his life of Percoto, note on ..... 21  
 Rāhulathēra, a native of Ceylon, 29 :— establishes Buddhism in Malayadipa ..... 30  
 Raivataka, a mountain ..... 188  
 Rājādhirājādēva = Rājarājādēva = Rājarāja = Kō-Rājakēsarivarman = Vira-Rājendradēva I. ..... 60  
 rājanya, = Kshatriyas ..... 188  
 Rājarāja, his copper coins ..... 60  
 Rājarājādēva, Chūja king, his wars with the Pāṇḍyas ..... 60  
 Rājasimha-Pāṇḍya conquered by Parantaka I ..... 60  
 Rāma, means 'the Lord,' 'God' ..... 227 and note  
*Rāma-charita-mānasa* of Tul'si Dās, an account of the, 259ff. :— date of its commencement ..... 260  
 Rāmādhipati = Dhammachēti of Pegu, 15; his titles, 34: — resolves on religious reform, 34ff. :— sends a deputation of priests to Ceylon ..... 43  
 Rāmādhipatirājā — see Rāmādhipati :— = Dhammachēti of Pegu, 50; his message to the priests of Rāmaññadēsa to reform their ordination practices, 85 ff.; = Dhammachēti of Pegu ..... 46 n.  
 Rāmadūta, Rāmādhipati's emissary to Ceylon ..... 41  
*Rāmdyāg* of Tul'si Dās, date of, discussed ... 96f.  
 Rāmānand, founder of the Rāmāwat sect ..... 227  
 Rāmañña, district of ..... 4  
 Rāmaññadēsa = Talaing Country = kingdom of Pegu, 13, 30 :— extent of, 34: — the Talaing Country of Burma, notes on antiquities in ..... 327ff.  
 Rāmaññamandal = Rāmaññadēsa ..... 46  
 Rāmānuja, his system of philosophy ..... 127  
 Rāmatha, a country and people ..... 188  
 Rāmatha, the people of Rāmatha ..... 188  
*Rāmdyāna*, scenes from the, possibly represented on the Pegu Tablets ..... 345  
*Rāmāyan* of Tul'si Dās, its date discussed ... 89f.  
 Rāmdin Singh, his researches into the history of Tul'si Dās ..... 274  
 Rām Gulām Dvivēdi, his statement as to the number of Tul'si Dās's works ..... 123  
*Rām Lala Nakashhā* of Tul'si Dās, an account of the ..... 197  
 Rām-Sagundali, see Śrī Rāmājña.  
*Rām Sat'si* of Tul'si Dās, date of, discussed... 94ff.  
 Rāshtrakūta, their conquests of the Pāṇḍyas. 59  
 Rātmapunna = Mandalay ..... 28  
 Rātanapura = Ava ..... 8, 28  
 Rātanasingha = Shwēbō ..... 28  
 Rathāhvī, a river ..... 188  
 Rathadēva III. of Rātanapura ..... 82  
 Rēvī, the river 'Nerlubida' ..... 188  
 ridges in folktales, 321 :— as a form derivation ..... 323 note  
 Rishabha, a people ..... 188  
 Rishika, a people ..... 188  
 Rishyamuka, a mountain ..... 188  
 Rōmaka, a people or place ..... 188  
 Rudra I. Kākutiyā, his date discussed ..... 326  
 Rudra II. Kākutiyā, his date discussed ..... 326  
 Rāpnāth Edict edited ..... 21 ff.  
 « in Anglo-Burmese words ..... 19  
 Sā, name of a Buddhist Cave ..... 324  
 Sabara, a people ..... 188  
 Sajangāgājī = Tranquebar ..... 116  
 Saddān, names of a Buddhist Cave ..... 328  
 Sūtī Sikar = the Parasnāth Hill ..... 193  
 Sahasrām Edict edited ..... 229ff.  
 Sahya or Sahyādri mountains ..... 188  
 Sañdhava, the people of the Sindhu country ..... 189  
 saints can grant sons by prayer ..... 243  
 Sañindhā, a people ..... 189  
 Suiva, supposed — sculptures from Burma, 357 ff. :— images in Buddhist shrines ..... 360ff.  
 Saka, a people ..... 169  
 saka, in Vikrami dates means 'year' ..... 111f.  
 Sākēta, the modern 'Oude' ..... 169  
 Sakkarn = Sakra = Indra = a Buddhist fairy ..... 18  
 Sāks, their nationality discussed, 130. their relationship to the Kudis ..... 130  
 Salva, Salva, or Sālva, a people ..... 169  
 samāśānāvādaśāśvamī ..... 12  
 Samarakālākula Pāṇḍya ..... 71  
 Samratā, Lower Bengal ..... 189  
 Sankhyāta, a people ..... 169  
 Sandeshin Chaiti, a name for the Sawidagān Pagoda ..... 4  
 Sangemino, value of his work for Anglo-Burmese etymology, 26 f. his transliteration of b ..... 116  
 Sanskrit words in Burmese discussed, 23 ff.  
 162 ff. — form came into Burmese before Pāli forms, 161 — the extent to which it was a living speech, 123 — inscription at Tugauing ..... 7  
 Sāntā, the migration of the ..... 294ff.  
 Sāntika, a people ..... 169  
 Sāont as a placename ..... 295

- Saontār = Santāl ..... 294  
 Saradžhāna, a people ..... 189  
 Sarasvata, a people ..... 189  
 Sarasvatī river ..... 170, 189  
 Sarayū, a river ..... 189  
 Sariputta, a monk of Padippajēyya ..... 32  
 Sassata heresy, the ..... 15f.  
 Satadru, a river ..... 189  
 Satan among the Karens ..... 286  
*Sat'sai* of Tul'si Dās, an account of the, 225 :—  
 — its authenticity discussed, 123 ff.; denied by modern Pandits ..... 127f.  
 Satyārāja Paramāra ..... 80  
 Saugata = Buddhist ..... 363f.  
 Saulika, a people ..... 189  
 Saurāshṭra, the modern Kāthiawād ..... 189  
 Saurāshṭraka, the people of Saurāshṭra ..... 189  
 Sauri, a people ..... 189  
 Saurpāraka, 'of or belonging to Surpāra' ..... 189  
 Sauvīra, and Sauvīraka, a people ..... 189  
 schisms in ancient Burma were caused by disputes as to consecration ceremonies ..... 33f.  
 Sciam = Shān ..... 21  
 sculptures from Thaton described ..... 357ff.  
 seals, terra-cotta, Buddhist, from Gayā, explained ..... 360  
 Selīya = Pāṇḍya ..... 60  
 Selīyakkudi, battle of ..... 65  
 Sembiyān = Nedūñjaliyan Pāṇḍya, 65 :— a Chola title ..... 65  
 Sēn, district of, = Chinorattha ..... 4  
 Seṅgarār, a Chola king ..... 64  
 Serāmāp Perumāl, the Chéra king, 63; joins the Pāṇḍyas ..... 60  
 Sesh Datt Sarma, his statement as to Tul'si Dās's works ..... 128  
 shipa, folk-origin of, among the Karens ..... 287f.  
 Shwēbō, names for ..... 28  
 Shwēdagōn, notes on the name, 27f.;— origin of the word, 7 :— Pagoda = Kēsadhatu-chētiya, 46; date of Simbyuyin's *tāt* ..... 37  
 Shwēthayaung, a huge recumbent image of Buddha at Pegu ..... 347  
 Siamese architecture in Burma, date of ..... 355  
 Sibi, a people ..... 189  
 Sibika, a people ..... 189  
 Sibira, a mountain ..... 189  
 Sīhala sect of Buddhists (Pagan) ..... 31  
 Sīhaladipa = Ceylon ..... 38  
 Silla, Straits of, "between Sīhaladipa and Jambudipa" ..... 45  
 Simā, a hall of ordination, the word explained, 11 ;— various kinds of, 12; conditions for a spot to be chosen for a, 47 ff.; mode of consecrating ..... 11ff., 49  
 Simhala, Ceylon ..... 189  
 Simhapuraka, a people ..... 189  
 Simbyuyin, king of Burma, his inscription at Pöśūdaung, lff.; places the *tāt* on the Shwedagon Pagoda ..... 189  
 Sindhu; either the river Indus, or the Sindhu country ..... 189  
 Sindhurāja defeated by Chāmūndarāja Paramāra ..... 80  
 Sindhu-Sauvīra, a people ..... 190  
 Siprā, a river ..... 190  
 Sirikhēttarā = Tharékhēttarā ..... 6  
 Sirikhēttarāma, district of ..... 4  
 Sirimāsoka, king of Suvaṇṇabhūmi ..... 16  
 Sirisanghabodhi = Parakkamabhu of Ceylon ..... 39  
 sita, 'white people' ..... 190  
 Sitaka, a people ..... 190  
 Sivalathēra ..... 29  
 sky, dwellers in the ..... 190  
 sleep, extraordinary, in folktales, 21 :— for twelve years in folktales ..... 289  
 sleeping beauty, variant, 323f.:— sleeping luck, a variant of the sleeping beauty ..... 214  
 Smaśrudhara, a people ..... 190  
 smell of human beings peculiar to demons ..... 248  
 snake-hero in folktales ..... 99ff.  
 son, only, in folktales, 53 :— granted by a saint through prayer, 243;— through eating fruit ..... 244  
 Sons and Utters, Buddhist ..... 13  
 Burma ..... 13  
 Sōna, a river ..... 190  
 Sōna Pāti ..... 324  
 Sōṇuttara, explanation of the name ..... 17  
 Southern Buddhism, date of establishment in Pagan, 1181 A. D. ..... 80, 31  
 spirit: the city of (*bhūtapura*) ..... 190  
 strāde, a word, occurring in dates, which requires explanation (for an instance in eastern India, see *Jour. Beng. As. Soc.*, Vol. LXII. p. 89) ..... 292  
 Sriparvata, a mountain ..... 190  
 Sri-Purambiya, battle of ..... 63  
 Sri Rāmāgyā, see Sri Rāmājña ..... 294  
 Sri Rāmājña of Tul'si Das, an account of the ..... 294  
 Sruginga, a town or country ..... 190  
 step-mother, traditional ill-treatment by, in folktales ..... 207  
 stone, a sculptured, at Ayethēma, mentioned in the Kalyāni Inscriptions ..... 17  
 strīyā, the kingdom of the amazons ..... 190  
 substituted persons — in folktales, sister for wife, 100; maid for her mistress, the heroine, 290; heroine by her step-sister, 313; log of wood and a broom for heroine's children ..... 316  
 Sudhakara Dvivādi Pandit, his aid in calculating dates of Tul'si Dās, 98 :— his researches into the history of Tul'si Dās ..... 274

- Sudhammanagara = Thatón ..... 17  
 Sudhammapura = Thatón ..... 17  
 Śūdra caste ..... 190  
 Sulma, a people ..... 190  
 Sukti, a place or people ..... 190  
 Sūlabānawā, king of Próme ..... 159  
 Śalika, a people ..... 190  
 sun is male in an Indian folktale, 316:— sun and moon, heroine gives birth to the ..... 315ff.  
 Sunśparanta, is the Minbū district of Burma, 4, 6, 160  
 Sundaramūrti-Nāyanár the Saiva devotee ..... 63  
 Sundara Pāṇḍya, 60:— mentioned in inscriptions ..... 61  
 Sundara-Pāṇḍyadēva = Sundara-Pāṇḍya-Jatāvarman ..... 219  
 Sundara-Pāṇḍya-Jatāvarman, his date discussed ..... 219ff.  
 Sundara-Pāṇḍya-Māgavarmā ..... 221  
 sunrise, the mountain of ..... 190  
 sunset, the mountain of ..... 190  
 supernatural people and places ..... 190  
 Sūrasēna, and Sūrasēnaka, a people ..... 190  
 Surāshṭra, the modern Kāthiawād ..... 190  
 Sriyakumāra = Mandhart ..... 17  
 Śurpa, a mountain ..... 190  
 Suvarṇabhūmi, 18:— Bamariddhī ..... 16  
 Suvarṇasōbhāṇa, an important Buddhist priest of Pegu ..... 50f.  
*suvarṇabhūti*, 'the region of gold' ..... 190  
 Suvarṇapadrīpa = Thatón ..... 289  
 Suvāstu, a place or country ..... 191  
 Suvīra, a people ..... 191  
*śvamulha*, 'dog-faced people' ..... 191  
*śveta*, 'white people' ..... 191  
 swamps or marshes ..... 191  
 swadyāchāra, reminiscence of, in folktales ..... 78  
 Syānika, a people ..... 191
- tablets, glazed terra-cotta, bas reliefs, Buddhist, on, described ..... 339ff.  
*taśiddhyācāga*, 'smearing the body with oil' ..... 251  
 Takata = Tagadör ..... 66  
 Takahatīla, the *Tasila* of Greek writers ..... 171, 191  
 Takan = Dagón ..... 27  
 Tala, a people ..... 191  
 Talai-Ālungānam, battle of ..... 64  
*talapay* = *talapoin* = a Buddhist monk ..... 828  
*talapoin*, a Buddhist monk, the term discussed ..... 826  
 Taliñata, a place ..... 191  
 talking animal, variant laughing fish ..... 321  
 Tāmārādhāra, son of the Rājā of Kambōja ..... 29  
 Tāmārādhāra, a city ..... 170, 191  
 Tāmārādhāra is (?) Tamluk ..... 29  
 Kumbhapangī = Ceylon ..... 16
- Tambopappidipa = Ceylon ..... 38  
 Tamil Historical Texts ..... 141ff.  
 Tampadipa, district of ..... 4  
 Tāmraparī ..... 191  
 Tangapu, a people ..... 191  
 Tunkana, a country ..... 191  
 Tapti, the river Tapti ..... 191  
 Tarakshiti, apparently a country ..... 191  
 Tarutigampāli = Tranquebar ..... 11  
 taak, impossible, variants of, in folktales ..... 78  
 Tuungħalwè, name of a Buddhist Cave ..... 328  
 Tuungħall, name of a Buddhist Cave ..... 328  
 tears fetch the fairy godmother in folktales ..... 309  
 temporary death: ghost of deceased heroine comes to life ..... 314f.  
 Tejjipq = Noduhjejjing Pāṇḍya ..... 63  
 Thadd River, a folk derivation of the name ..... 193  
 Thajāp'ayā = the Mučik Pagoda at Thatón ..... 193  
 Thurékhettarā = Sirikhettarā, 6:— Próme ..... 160  
 Thatón, some account of, 319ff. — — Suvarṇapadrīpa, 369:— Buddhist Caves about, 329:— sculptures from, described, 367ff.; images and enamelled pagodas at, 348f.:— an account of the glazed terra-cotta tablets (Buddhist), at, 342f. — in the 10th century A. D., reference to ..... 350  
 three-eyed people ..... 177  
 throat; high-throated people ..... 191  
 tiger, hero becomes a ..... 74  
 Tigumpanagara = Rangoon, 44, 46: — — Dagón ..... 27  
 Tikumbhacheti = Shwadagón Pagoda ..... 7, 27  
 Hingliddoma, 'whale-eating people' ..... 191  
 Tirulāpasambandar converts the Pāṇḍya king to Saivism ..... 63  
 Tissathéra, first abbot of the Jótaranavihāra ..... 39  
 Toodegon = Shwadagón ..... 27  
 Tóka is not Hsien Tsang's unnamed capital of Mahārādhera ..... 114  
 Tooth-king, the, in folktales ..... 82  
 totems in Santal folktales ..... 196  
 Trigarta, the people of Trigarta ..... 191  
 Tranquebar, Danish Colony at, 116f. — inscriptions at ..... 116  
 treasure-seekers, damage done by, to Burmese Buddhist remains ..... 333  
 Tribhūvanamalla-Pāṇḍyadēva, his kingdom and connections ..... 61f.  
 Trigarta, a country ..... 191  
 trinātra, 'three-eyed people' ..... 191  
 Tripura, and Tripuri, a city ..... 191  
 Tukhāra, a people ..... 192  
 Tulīś Dā, his date discussed, 89ff.; date of his birth, 264f.:— his birthplace, 265:— was an abhūta-malla child, 265:— his caste, 264:— belonged to the Rāmāvat sect, 227:— date of his deed of arbitration, 97f.:— date

- of his death, 98 :— origin of his name, 265 :— was a popular exponent of philosophy, 227 ; his system of philosophy was Vedantio, 126 ; a point in his teaching, 258f. ; on *karma*, 226ff. :— his twelve great works, 123 ; a list of his works, 122 ; list of his canonical works, 129 :— Legends and Traditions about him, 264ff. :— his predecessors ..... 265  
 Tumbavanna, a forest ..... 192  
*turagdūma*, 'horse-faced people' ..... 192
- udayngiri*, 'the mountain of sunrise' ..... 192  
 Uddīdhika, a people ..... 192  
 Udditarit = Shwēdaung ..... 4  
 Uddichya, the people of the north ..... 192  
 Udra, the modern Orissa ..... 192  
 Uduñbara country and people ..... 170, 192  
 Ujjayant, Ujjain ..... 192  
 Ujjihāna, a people ..... 192  
*Ald*, a Tamil metrical history ..... 141  
 Uṇchhatrā Purī ..... 319  
 Upajyotiṣha, a people ..... 192  
 upasampadd ordination discussed, 88 :— ceremony of, 18 ; importance of ..... 50ff.  
 Upavahga, a country ..... 192  
 upósatha, ceremony of, 18 :— in Pegu, the first orthodox, 85 ; an ancient break in the performance ..... 16  
 Ardhaueṇha, 'high-throated people' ..... 192  
 Uśinara, a people ..... 192  
 Utkala, a people ..... 192  
 Uttara-Kuru country ..... 171  
 Uttara, see Sona ..... 13  
 Uttarajivamahāthēra, Preceptor of Andhra, 17 ; visits Ceylon ..... 29  
 uttaradpatha, a name for Northern India ..... 192
- Vajjavāmukha, a place ..... 192  
 Vajjavāra, the name of a week-day, probably Saturday ..... 251, 252  
 Vāhlika, and Vāhlika, a country ..... 192  
 Vaidarbha, the people of Vidarbha ..... 192  
 Vaidēha, the people of Vidēha ..... 192  
 vaidūrya, 'the beryl-mince' ..... 192  
 ·Vairisimha Paramāra = Vairisimha II. ..... 80  
 Vaishṇava, supposed, sculptures from Burma, 357ff., 359f.  
 Vaiśya caste ..... 192  
 Vajrukālikā, see Mañpōdaya ..... 358  
 Vajravārshī, see Mañpōdaya ..... 358  
 Valligama in Ceylon ..... 42, 44  
 Vallūra; see Vellūra ..... 198  
 Vandya-Sandipati, of Tul'si Dā, an account of the ..... 197ff.
- vanaugha, 'the collection of forests' ..... 193  
 Vāpanan, a Chēra title, 65 :— = Neññijediyam  
 . Pāndya ..... 65  
 Vanavāsi, the modern Banavāsi ..... 192  
 Vāṅga, and Vāṅga, a country, and the people of it ..... 193  
 Vāṇijagāma = Lēgaing in the Minbu District of Burma ..... 6, 160  
 Varaguna — Pāndya, his victory over the Chōjas ..... 62  
 Varāhamihira; the topographical list of his *Brihat-Saṅkhita* ..... 169 to 195  
 Vardhamāna, a city or country ..... 193  
 Vasāti, a place ..... 193  
 vassa, day of commencing the, quoted ..... 43  
 Vasudhāra, see Vasundhāra ..... 358  
 Vasumat, a mountain ..... 193  
 Vasundhāra, see Mañpōdaya ..... 358  
 vasuvana, 'the forest of Vasus or spirits' ..... 193  
 Vāṭadhāna, a people ..... 193  
 Vatsa, a people ..... 193  
 Vattagāmani-Abhaya, king of Ceylon ..... 38  
 Vēdasmṛiti, a river ..... 193  
 Vellūr, battle of ..... 63  
 Vellūra, the modern Ellōra ..... 120, 193  
 Vēp = Vilijam-Vilimjam in Travancore ..... 67  
 Vēpā, a river ..... 193  
 Vēpumati, a river ..... 193  
 Vētrivati, a river ..... 193  
 Vītagamārahābhāra, a Siamese prince (ghost) ..... 16  
 Vīdarbha, a country ..... 193  
 Videha, a country ..... 193  
 Vidēśa, a town or river ..... 193  
 Vidyādhara, a class of supernatural beings ..... 193  
 Vijayabahu of Ceylon ..... 40  
 Vijayanaga, kings conquer the Pāndyas ..... 16  
 Vikramabhi of Ceylon, his wars with the Pāndyas ..... 360  
 Vikrama-Chōja, manuscript account of ..... 267  
 Vikramāditya VI. (Western Chālukya), dates in his era ..... 256, 257, 298  
 Vikrama-kāla; see Chālukya-Vikrama-kāla ..... 296  
 Vikrama-Pāndya = Lakṣmīvara ..... 66  
 Vikrama-Pāndya, vassal of Kūṭṭingā-Chōja 60 :— mentioned in inscriptions ..... 61  
 Vindhya mountains ..... 193  
 Vipnam, battle of ..... 65  
 Vipāśa, a river ..... 194  
 Vira-Kēra, Pāndya king ..... 60  
 Vira-Kēsarī, son of Śivalinga, contemporary of Rājadhīrājēva ..... 60  
 Vira-Pāndya, vassal of Kūṭṭingā-Chōja, 60 :— his son, with Artya-Kārikā-Chōja, 60 :— mentioned in inscriptions ..... 61  
 Vira-Rājadrākṣa, I. = Śivalinga-Kēsari ..... 60

Vira-Rājendradēva II. = Parakēsarivaman = Rājendra-Chōladēva = Kulōttunga-Chōda II. ....	60	women, wiles of, new folktale version of the...53ff. writing, folk-origin of, among the Karens ...289f.	
Virāṭa, a country .....	194	Yāmavydā = Rāmavyāna .....	345
Viṭaka, a people.....	194	Yāmarāt = Rāmavyāna .....	345
Vitastā, the river Jhēlam.....	194	Yamunā, the river Jamnā .....	170, 172, 194
Vokkāna, a people .....	194	Yāmuna, the people living near the Yamunā. 194	
vow of twelve years in folktales .....	250	Yāśovati, a city .....	194
Vṛishabhadhvaja, a mountain.....	194	Yabē-Montī, name of a Buddhist Cave .....	328
vṛishabhadvīpa, 'the island of bulls' .....	194	Yabēbyān, name of a Buddhist Cave .....	328
vyādhramukha, 'tiger-faced people' .....	194	Yaudhēya, and Yaudhēyakā, a people .....	194
vyālagrīva, 'people with serpents' necks'.....	194	Yaungmyā = Myaungmyā .....	4
Vyāmuktēsuravarṇājjvala, lord of Takata....	66	Yavana, a people .....	194
waif, water-borne, in folktale — heroine's children set afloat in a box in the sea .....	316	years, Jovian, quoted in inscriptions .....	109f.
Wēbyān, name of a Buddhist Cave .....	328	Yetbē, a folk derivation of the name .....	195
whale's belly, variant of Jonah in the .....	245f.	Yōdayā = Ayuthīa .....	4
whales, eaters of.....	194	yōga mentioned in a recorded date, Āyushmat .....	136
Winbon, name of a Buddhist Cave .....	329	Yōga River = Pegu River .....	42, 44
Winsō, an ancient site in Burma .....	365	Yugāndhara, a people .....	194
white people .....	194	Ywā, 'God' among the Karens .....	284 and note
wishing stones in Burma, 165;— things in folktales — stone, stick and rope .....	317	Zabūbadē, explained, 361: — = Jambupati, legend about him, 339;— figures of, ex- plained .....	349
women; people with women's faces, 194;— the kingdom of the amazons .....	194	Zamarad Pari .....	324
		Zodiac, signs of the, used in dating inscrip- tions .....	136

## ERRATA IN VOL. XXII.

p. 171a, line 10, for ando f, read and of.  
 " b, line 7, for [Rēvataka], read Raivataka.  
 " b, line 6 from the bottom, for division,  
 read division.

p. 178b, line 33, for Āryavārtā, twice, read  
 ● Āryavarta.

p. 186a, last line, for 'Narmāda,' read 'Narmadā.'

THE  
**INDIAN ANTIQUARY,**  
A JOURNAL OF ORIENTAL RESEARCH

ARCHÆOLOGY, EPIGRAPHY, ETHNOLOGY, GEOGRAPHY, HISTORY, FOLKLORE, LANGUAGES,  
LITERATURE, NUMISMATICS, PHILOSOPHY, RELIGION, &c., &c.

EDITED BY

RICHARD CARNAC TEMPLE,  
MAJOR, INDIAN STAFF CORPS.

---

VOL. XXII.—1893.

---

BOMBAY:

PRINTED AND PUBLISHED AT THE EDUCATION SOCIETY'S PRESS, BOMBAY.  
LONDON: KEGAN PAUL, TRENCH, TRUBNER & Co.

LONDON: LUZAC & Co.

BOMBAY: EDUCATION SOCIETY'S PRESS.

NEW YORK: WESTERMANN & Co.

CHICAGO: S. D. PEET, Esq., Ph.D.

LEIPZIG:

PARIS:

BERLIN:

VIENNA:

OTTO HARRASSOWITZ.

E. LEROUX.

A. ASHER & Co.

A. HOLDER & Co.



# CONTENTS.

*The names of Contributors are arranged alphabetically.*

PAGE	PAGE
G. BÜHLER, PH.D., LL.D., C.I.E.:— ASOKA'S SAHASRAM, RUPNATH AND BAIRAT EDICTS ... ... ... ... ... 299	PROF. F. KIELHOERN, C.I.E., GÖTTINGEN:— A Short Account of Six Unpublished Inscriptions. '80 Pausha Samvatsara in the Kasika-Vritti on p. iv. 2, 21 ... ... ... ... ... 83
WILLIAM CROOKE, C.S.:— FOLKTALES OF HINDUSTAN:— No. 4.—The Gadariya and the Rani of Lalpur. 21 No. 5.—The Lucky Herdsman ... ... ... 75 No. 6.—Princess Fireflower ... ... ... 289 No. 7.—Why the Fish laughed ... ... ... 321 No. 8.—The Princess who loved her Father like Salt ... ... ... ... ... 323	Miscellaneous Dates from Inscriptions and MSS. 107 Dates from South-Indian Inscriptions ... ... 126
Santal Folktales, translated from the Santali by A. Campbell ... ... ... ... ... 196	
SHANKAR B. DIKSHIT:— The Date of Sundara-Pandya-Jatavarman ... 219	
GEO. FR. D'PENHA:— FOULKLORE IN SALSETTE:— No. 15.—The Parrot's Tale and the Maina's Tale ... ... ... ... ... 53 No. 16.—The Prince and the Kambals ... 243, 276 No. 17.—A Cinderella Variant ... ... ... 306	
C. MABEL DUFF:— The Chronology of the Kalatiya Dynasty ... 325	
J. F. FLEET, I.C.S., PH.D., C.I.E.:— HUIEN TSIANG'S CAPITAL OF MAHĀASHTE ... 118 THE TOPOGRAPHICAL LIST OF THE BHĀRAT SAMHITA ... ... ... ... ... 169 Srāha ... ... ... ... ... 222 Vuddavara ... ... ... ... ... 251 Some Dates in the Chalukya-Vikrama-Kala ... 296	
G. A. GRIERSON, I.C.S.:— NOTES ON TUL'SI DAS... ... 89, 122, 197, 225, 253 Die Handschriften-verzeichnisse der königlichen Bibliothek zu Berlin ... ... ... ... ... 112 A Sanskrit-English Dictionary, by Arthur A. Macdowell ... ... ... ... ... 166 Panini, Ein Beitrag zur Kenntniss der indischen Literatur und Grammatik, Von Bruno Liebrich. 229	
BERNARD HOUGHTON, C.S.:— Sanskrit words in the Burmese Language... ... 24 The Evil Eye ... ... ... ... ... 56	
A FOLKTALE OF THE LUSHAIHS— The Story of Kungori ... ... ... ... ... 78	
FOLKTALES OF ARAKAN— No. 1.—The Snake Prince ... ... ... ... ... 98	
THE KUDOS OF KATHA AND THEIR VOCABULARY. 129 Folk-Metymology of Place-Names in the Sandoway District, Burma ... ... ... ... ... 195	
FOLKLOR OF SGAW-KAENS, from the Papers of Suya Kyaw Zan in the Sa-tu-waw... ... ... 284	
M. HULTZSCH, PH.D., BANGALORE:— DANISH COINS FROM TIBANQUESAB ... ... 116	
	PROF. F. KIELHOERN, C.I.E., GÖTTINGEN:— A Short Account of Six Unpublished Inscriptions. '80 Pausha Samvatsara in the Kasika-Vritti on p. iv. 2, 21 ... ... ... ... ... 83
	Miscellaneous Dates from Inscriptions and MSS. 107 Dates from South-Indian Inscriptions ... ... 126
	A. A. MACDONNELL:— Kalhana's Rajatarangini, or Chronicle of the Kings of Kashmir, edited by M. A. Stein, Ph.D. ... 139
	V. KĀNAKASĀBHAI PILLAI, B.A., B.L.:— TAMIL HISTORICAL TEXTS— No. 4.—The Vikrama-Cholan-Ula ... ... 141
	TAW SEIN-KO:— A PRELIMINARY STUDY OF THE POUSA DAUNG INSCRIPTION OF S'INEBYŪIN, 1774 A. D. ... 1
	A PRELIMINARY STUDY OF THE KALYANI IN- SCRIPTIONS OF DHAMMACHETI, 1476 A. D. ... 11, 29, 85, 150, 206, 236 Batanasingha—Shwebo—Moutshobo—Kongbaung. 28
	FOULKLORE IN BURMA— No. 3.—The Three-Eyed King ... ... ... ... 159 Sanskrit Words in the Burmese Language ... 162
	MAJOR R. C. TEMPLE, I.S.C.:— THE NAME "BASSEIN" ... ... ... ... ... 18 A Note on the Name "Shwe-Dagon" ... ... ... ... 28 Batanasingha—Shwebo—Moutshobo—Kongbatng. 28 Musselwoman ... ... ... ... ... 112 Wishing Stones in Burma ... ... ... ... ... 169 Bac—Indo-European for "Monastery" ... ... ... 169 Ordeal in Modern Indian Life ... ... ... ... 195 Bassein—Basseen ... ... ... ... ... 250
	A PRELIMINARY STUDY OF THE KALYANI IN- SCRIPTIONS; POSTSCRIPT ... ... ... ... ... 274 Interchange of Initial K and P in Burmese Place- Names ... ... ... ... ... 326 Talapay—Talapoin ... ... ... ... ... 326
	NOTES ON ANTIQUITIES IN RAMANNADESA ... 327
	V. VENKAYYA, M.A.:— MADRAS MUSEUM PLATES OF JATHAVARMAN ... 57
	L. A. WADDELL, M.B.:— NOTE ON SOME AJANTA PAINTINGS ... ... ... ... 9 FROG-WORSHIP AMONGST THE NEWARS, with a Note on Etymology of the Word 'Nepal' ... 292 THE TRADITIONAL MIGRATION OF THE SANTAL TRIBE ... ... ... ... ... 294
	PUTLIBAI D. H. WADIA:— PARSI AND GUJARATI HINDU NUPPIAL SONGS... 102
	FOLKLORE IN WESTERN INDIA:— No. 18.—The Sleeping Nasib ... ... ... ... 23 No. 19.—Surya and Chandra ... ... ... ... 2

## CONTENTS.

## MISCELLANEA AND CORRESPONDENCE.

PAGE	PAGE
Sanskrit Words in the Burmese Language, by Bernard Houghton, C.S. ... 24	Dates from South-Indian Inscriptions, by F. Kielhorn ... 136
A Note on the Name "Shwe-Dagon," by R. C. Temple ... 28	Kielhorn ... 136
The Evil Eye, by Bernard Houghton ... 56	Sanskrit Words in the Burmese Language, by Taw Sein-Ko ... 162
A Short Account of Six Unpublished Inscriptions, by F. Kielhorn ... 80	Folk-Etymology of Place-Names in the Sandoway District, Burma, by B. Houghton ... 195
Pausa Samvatsara in the Kasika-Vritti on p. iv. 2, 21, by F. Kielhorn ... 83	The Date of Sundara-Pandya-Jatavarman, by Shankar B. Dikshit ... 219
Miscellaneous Dates from Inscriptions and MSS., by F. Kielhorn ... 107	Vaddavara, by J. F. Fleet ... 251
	Some Dates in the Chalukya-Vikrama-Kala, by J. F. Fleet ... 296

## NOTES AND QUERIES.

Ratanasingha—Shwebo—Moutshobo—Kongbaung, by R. C. Temple and Taw Sein-Ko ... 28	Srahe, by J. F. Fleet ... 222
Musselwoman, by R. C. Temple ... 112	Bassein—Basseen, by R. C. Temple ... 252
Wishing Stones in Burma, by R. C. Temple ... 165	The Chronology of the Kukatiya Dynasty, by C. Mabel Duff ... 325
Hao:—Indo-European for "Monastery," by R. C. Temple ... 165	Interchange of Initial K and P in Burmese Place-Names, by R. C. Temple ... 326
Ordeal in Modern Indian Life, by R. C. Temple ... 195	Talapay—Talapoin, by R. C. Temple ... 326

## BOOK-NOTICES.

Die Handschriften-verzeichnisse der königlichen Bibliothek zu Berlin, by G. A. G. ... 112	Santal Folktales, translated from the Santali by A. Campbell, by W. Crooke ... 196
Nalhana's Rajatarangini, or Chronicle of the Kings of Kashmira, edited by M. A. Stein, Ph.D., by A. A. Macdonnell ... 139	Panini, Ein Beitrag zur Kenntnis der indischen Literatur und Grammatik, Von Bruno Lieblich, by G. A. Grierson ... 222
A Sanskrit-English Dictionary, by Arthur A. Macdonnell, by G. A. Grierson ... 166	

## ILLUSTRATIONS.

Poññidaung Inscription of Shinbyuyin... ... 6	VI.—Images and Mural Decoration, Kogun Cave.. 866
Transcription into Modern Burmese Characters, pp. [1]—[7] ... 6	VII.—The Great Stalagmite Kogun Cave ... ib.
Madras Museum Plates of Jatilavartman ... 70	VIII.—(1) Grotesque figures from Pegu and Syriem ... ib.
Danish Coins from Tranquebar ... 118	(2) Images of Buddhas, with terra-cotta bricks <i>in situ</i> , near the Kyaukpun Pagoda, Pegu... ... ib.
Restored Portions of the Pali Stones of the Kalyani Inscriptions of Dharmacheti, 1476 A. D. (Six Plates) ... 274	IX.—Inscribed Tablet from Pegu ... ib.
Stones 1 to 10 of the Kalyani Inscriptions ... 274	IX.—(a) Bas reliefs on terra-cotta bricks from Pegu ... ib.
Broken Portions of the Kalyani Stones ... 274	X.—Do. ... ib.
General Plan of the Site of the Kalyani Inscriptions ... 274	XI.—Do. ... ib.
Asoka's Inscriptions:—	XII.—Do. ... ib.
A.—Buddha Rock Edict of Devanampiya.—The Year 256 ... 299	XIII.—Do. ... ib.
B.—Sahaaram Rock Edict of Devanampiya.—The Year 255 ... 299	XIII(a).—Bas-reliefs on Stone from Thaton ... ib.
Map of Rammadesa ... 328	XIV.—Do. ... ib.
I.—The Farm Cave—Main Entrance ... 388	XIV(a).—Do. ... ib.
I(c).—Images and Objects in the Kogun Cave ... ib.	XV.—(1) Specimen of a Cambodian Tower - Kyauk-pun Pagoda, near Pegu ... ib.
II.—(1) Bhinji Cave—Entrance ... ib.	(2) Votive tablet from Buddha Gaya found in Pegu... ... ib.
(2) Bhinji Cave—Interior ... ib.	XVI.—Figures and votive tablets from the Caves of the Amherst District ... ib.
III.—General View of Entrance Hall, Kogun Cave. ib.	XVI(a).—Do. ... ib.
IV.—Mural Ornamentation, Entrance Hall, Kogun Cave ... ib.	XVII.—The Shwethayang or Great Recumbent Buddha at Pegu... ... ib.
V.—Kogun Cave, looking towards Entrance of ... ib.	XVIII.—The Kyauktiyo Pagoda near Shwegyin ... ib.
	XIX.—The Approach to the Dhammatha Cave ... ib.

